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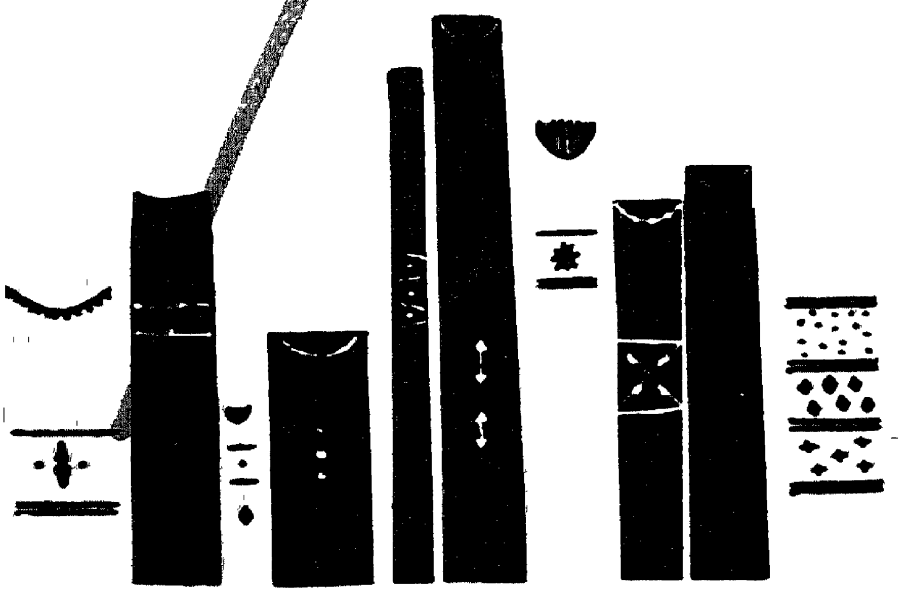

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THEORETICAL SERIES.—No. I.

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A TREATISE

ON

COUNTERPOINT & FUGUE

BY

L. CHERUBINI,

MEMBER OF THE FRENCH INSTITUTE; DIRECTOR OF THE CONSERVATOIRE OF MUSIC; OFFICER OF THE LEGION OF HONOUR, ETC.

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MEMOIR OF CHERUBINI

CHIEFLY COMPILED FROM THE FRENCH OF MONS. FÉTIS.

THIS admirable composer was born at Florence on the 8th Sept., 1760, and he received the baptismal name of Maria Luigi Carlo Zenobio Salvador Cherubini. He mastered the first elements of music before he was six years old. At the age of nine he had lessons in harmony and accompaniment from Bartolomeo Felici and his son Alessandro. On the death of these two masters he obtained instruction from Pietro Bizzari and Guiseppe Castrucci, who promoted his studies in composition and gave him some idea of vocal art. The progress he made was so rapid that as early as 1773, before he had completed his thirteenth year, there was a solemn mass of his performed at Florence. This work was followed by several others, both sacred and secular, and the public greeted with warm applause those early productions of a genius already remarkable. The grand duke of Tuscany, Leopold II., a prince distinguished no less by his enlightened taste for the fine arts than by his mild and benevolent rule, showed his estimate of young Cherubini's talent by granting him, in 1778, a pension which should enable him to repair to Bologna and study under Sarti. Four years were spent by the young artist in this school, acquiring by assiduous labour a profound knowledge of counterpoint and of ancient fugal style. To Sarti's excellent precepts Cherubini's extensive acquaintance with the classical Italian composers is mainly owing, while to this master's judicious system—not only imparting to his pupils solid scientific instruction, but exercising their fertility of invention by entrusting them with the composition of subordinate portions of his own operas—may be traced Cherubini's ready skill in writing down his thoughts. Sarti's scores contain many pieces composed by Cherubini.

Before permanently quitting the tutelage of his master Cherubini wrote the opera of *Quintus Fabius*, which was first performed in 1782, and was followed by seven other works, that made their appearance at Florence, Leghorn, Rome, and Mantua. In 1784, Cherubini left Italy for London. He here wrote *La Finta Principessa*, an opera buffa; and brought out his *Giulio Salino*, of which he had re-written several pieces. He also contributed several new pieces to the score of Paisiello's *Marchese di Tulipano;* after which he repaired to Paris with the intention of settling there. But he was immediately summoned to Turin that he might write his opera of *Iphigenia in Aulide*, which obtained such marked success that Marchesi made choice of this work for the autumn of 1788, at the theatre of La Scala in Milan. On his return to London in 1787, Cherubini filled the post, (and with the title) of composer to His Majesty's Theatre. Here he brought out Cimarosa's *Giannina e Bernadone*, and Paisiello's *Gli Schiavi per amore*, with other works, to which he contributed several charming pieces. Burney alludes with eulogy to these productions of Cherubini's genius in his History of Music. At Paris, in 1788, Cherubini wrote his first French opera, entitled *Démophon*; it appeared on the opera stage the 2nd of December of that year, but met with slight success. Many causes operated to occasion this cold reception of a work which was an experiment in a style of composition wherein Cherubini seemed to have relinquished those peculiarities of Italian music he had till then cultivated. The chief of these causes was the interest taken by the public in Vogel,—the author of another *Démophon*, the overture to which had attained considerable favor and celebrity. This young musician had expired the same year, leaving his opera completed. It was performed during the summer, and although the remainder of the work did not keep pace with the merit of its overture, yet the public regarded it with a partiality which prevented due interest in Cherubini's production. In this latter there was a creative power superior to anything yet achieved in France; which power being beyond the comprehension of the opera-pit critics of the time, did not compensate, in their eyes, for the want of spirit and dramatic interest that may be alleged against the score as a whole. Of all its composer's works, *Démophon* is now the least known, even to his admirers; nevertheless there are pieces in it, (particularly a chorus, "Ah! vous rendez la vie") which,

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for skill of instrumentation, for disposal of the voices, and for purity of style, were, at the period when the opera was written, truly original creations and the heralds of a new school.

In 1789, an Italian opera was regularly organized in Paris, and Cherubini was installed as its musical director. The company's first performances took place in a paltry kind of building called 'Le Théâtre de la foire Saint Germain;' and here were executed—with a perfection till then unknown—the first works of Anfossi, Paisiello, and Cimarosa, in which Cherubini introduced some excellent pieces of his own composition. All these pieces bear the stamp of superior talent, and they excited general admiration. Among them is the delicious quartett, "Cara, da voi dipende" (introduced into the *Viaggiatori felici*), and also the trio given in the *Italiana in Londra*. Both these productions present a study full of interest if compared with *Démophon*, or, still more, with *Lodoiska*—a French opera written by Cherubini at that period. They prove that their author then possessed two distinct styles; the one, simple as that of Cimarosa, or Paisiello, but distinguished by a purity of character superior to all that had preceded it; the other, severe,—rather instinct with harmony than with melody,—rich in details of instrumentation, and constituting a type, as yet unappreciated, of a new school destined to remodel existing forms in musical art.

Lodoiska first appeared in 1791. This fine composition, where the magnitude of plan in the concerted pieces, the novelty of combination, and the richness of instrumental beauty are so remarkable, caused a revolution in French music, and was the origin of that *music of effect* which composers of modern time have imitated through so many varied modifications. Among those of the French school may be cited Méhul, Steibelt, Berton, Lesueur, and even Grétry, as throwing themselves into this new path with an implicitness only differing in the several peculiarities that mark the style of each. It is true that Mozart had already revealed, in his immortal compositions of *Figaro* and *Don Giovanni*, all the effect to be produced by grand combinations in harmony, and by fine instrumental accompaniment in conjunction with the most exquisite melodies; but these works, produced before even Mozart's own countrymen were capable of fully comprehending them, were at that time entirely unknown to foreigners. There can be no doubt therefore that Cherubini was indebted to his own inspiration alone for the new style which he introduced into France; while a careful comparison between his manner and that of his illustrious predecessor attests the fact beyond dispute.

The revolution commenced by *Lodoiska*, was completed by *Elisa, or Mount St. Bernard*, and by *Medea*. Unfortunately, these operas, the music of which, after a lapse of many years, excites the admiration of musicians, were composed on libretti either devoid of interest or written in a style of absurdity that prevents their keeping possession of the stage. As a proof that Cherubini needed nothing else for the attainment of popular success than more interesting or more rational groundworks for his music the opera of *Les deux Journées* was received with enthusiasm; its music is written on the same model as Cherubini's other French compositions, but its story possesses interest and is well suited to the lovely character of the music. More than two hundred representations of this beautiful work did not exhaust the delight of true judges, yet, notwithstanding the high reputation enjoyed by Cherubini throughout Europe, his position in France was not worthy of his great talent. The emoluments of office as Inspector of the Conservatoire formed all his income and hardly sufficed for the maintenance of a numerous family. The head of that Government which succeeded the Directory showed little favor to the man whose name was revered throughout France, England, Italy, and, above all, Germany. Compelled at last to provide for the means of existence, it was towards this land of harmony that Cherubini cast his eyes as a resource. An engagement was offered him to write some operas for Vienna, which he accepted and repaired thither, with his family, in the spring of 1805. Arrived in the imperial city, he wrote the score of *Faniska*, the beauties of which excited the admiration of all the Viennese artists. Haydn and Beethoven pronounced the author of this work the first dramatic composer of his time. The French musicians, and Méhul himself, subscribed to this verdict. But scarcely had Cherubini begun to reap the fruits of his success and to plan new productions when the war broke out between France and Austria. The results of this war are well known; Vienna was surrounded by French troops, the court of Francis II. was compelled to leave, and the author of *Faniska* found himself obliged to return to Paris, where he expiated, in forced leisure, the glory of a success which had seemed to defy Napoleon's disdain.

Meanwhile, some friends essayed to remove the prejudices and dislike conceived by this latter; they induced Cherubini to write an Italian opera for the theatre at the Tuileries, and Crescentini promised to sing the principal part. The composer yielded to their persuasions, and, some months afterwards, the score of *Pimmaglione* was completed. This charming work, written in a totally different style from the other productions of Cherubini, contains scenes of a most felicitous conception. Napoleon seemed surprised when he was told the name of its author; he evinced at first some satisfaction, but no amelioration in the position of the composer was the result. So flagrant

an injustice could not but carry discouragement to the artist's soul; but suddenly, in the midst of the neglect into which he had fallen, unforeseen circumstances directed Cherubini to a new course, which may be considered as one of the most solid foundations of his renown. He had just left Paris, to enjoy, at the residence of M. le Prince de Chimay, a repose of spirit, a calm, that he felt imperatively necessary for him. He was in one of those crises of disgust at Art, which are not of unfrequent occurrence in the lives of great artists; but in order that his spirit might not lack aliment he had taken up the pursuit of botany and seemed to have no other thought than the diligent prosecution of this science. It so happened that a project was formed for getting up a mass with music in the church of Chimay; but, for the realization of this project one thing was wanting,—namely, the music of the mass. They had recourse to Cherubini; who at first refused, but afterwards, consented. It was on this occasion that he wrote his admirable mass in F for three voices. The prevailing idea in this effort has nothing in common with that which pervades all the music of the ancient Roman school. That was conceived as an emanation of pure sentiment apart from all human passion; while Cherubini, on the contrary, chose that his music should express the dramatic sense of the words, and, in the fulfilment of this idea, he gave proof of a talent so exalted as to leave him without rival in this particular. A union of the severe beauties of fugue and counterpoint, with those belonging to dramatic expression and rich instrumental effects, is an achievement peculiar to the genius of Cherubini. The European success obtained by this fine work determined its author to produce many others similar in style. The restoration of the old French monarchy, by removing the kind of proscription under which Cherubini dwelt, gave him frequent occasion to exercise his talent in this way. In 1816, he succeeded Martini in his office of superintendent of the king's music, and from that time forth he continued to write numerous masses and motets for the service at the royal chapel. A portion of them only have been published; but the majority of these works are considered by judges to be compositions of a very high order.

Among the principal works of Cherubini may be numbered no fewer than 32 operas, 29 church compositions, four cantatas, and several instrumental pieces; besides the admirable Treatise on Counterpoint and Fugue, first published in Paris, in 1833. This latter work is, in fact, the result of Cherubini's experience as to what was necessary in teaching counterpoint to the pupils of the Conservatoire for nearly a quarter of a century, and the examples are models of that perfection of style which distinguishes the productions of the ancient Italian masters. After filling the post of Inspector of the Conservatoire of Music in Paris during a period of twenty years, Cherubini was nominated Professor of Composition there in 1816; and subsequently Director in 1822. He was created Chevalier of the Legion of Honor in 1814, became an officer of the order, and chevalier of that of Saint Michael. The Institute of Holland, the Academy of Music at Stockholm, and the Academy of Fine Arts in France, elected him among their members.

He resided in Paris until the period of his death, which took place in 1842, at the age of eighty-two.

The obsequies of the great composer were celebrated with much pomp. More than three thousand persons repaired to the Conservatoire, and attended the funeral train to its destination at St. Roch. The whole school,—professors and students,—accompanied the procession. Mournful music, consisting, among other productions of the illustrious deceased, of the piece formerly composed for the obsequies of General Hoche, was played during its progress to the church, where his solemn Requiem for male voices, recently written, was performed. Nothing, in short, was omitted to render this closing homage complete. Subsequently, a subscription was voluntarily entered into among the artists with the view of erecting a monument to his memory, and a proposal was made to give the name of Cherubini to one of the streets in Paris adjoining the principal lyric theatres.

He enjoyed the respect and attachment of his pupils, the esteem of his intimates, and the highest admiration from those best capable of appreciating his genius—the first-rate musicians of his own time.

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A TREATISE

ON

COUNTERPOINT AND FUGUE.

Introduction.

In commencing this treatise, I suppose the pupil to be already acquainted with the theory of chords, and consequently, of harmony. I cause him, therefore, at once to enter upon the study of *strict counterpoint;* not that which accorded with the system of tones and modes observed by ancient composers, but modern strict counterpoint, that is to say, according to the present tonal system, which will imperceptibly lead the pupil to familiarize himself with the art of writing fugue—the true foundation of composing. It is needful that the pupil should be taught to observe strict rules, in order that when eventually composing in a free style, he should know how and why his genius—provided he have any—has caused him frequently to liberate himself from the rigour of first rules. By subjecting himself, at the outset, to the severity of these rules, he will subsequently know how to avoid with prudence the abuse of license; and by this means also, he will be able to form himself in the style which befits the fugal art, a style the most difficult to acquire. I would induce the pupil who aims at becoming a composer, to read, and even to copy out, with attention, and with reflection, as much as he can of the works of the classical composers particularly, and occasionally those of inferior composers, with the view of learning from the former what mode he is to pursue for composing well, and from the latter, in what way he may avoid the contrary. By such a proceeding, frequently repeated, the pupil, in learning to exercise his ear through his sight, will gradually form his style, his feeling, and his taste.

The young composer, who shall carefully follow the instructions contained in this treatise, once having mastered those upon fugue, will have no more need of lessons, but will be able to write with purity in all styles, and will with ease, while studying the form of different kinds of composition, acquire the power of expressing clearly his own ideas, so as to produce the effect he desires.

Preliminary Propositions.

Upon concords which should be employed in strict counterpoint.

The ancient composers, since Guido Aretino's time, have admitted only two *perfect* concords—the octave and the perfect fifth; and two imperfect concords—the third, and the sixth.

The first are called perfect because they are immutable.

The second are called imperfect, because they admit of being altered, and may be either major or minor.

Upon discords to be employed in strict counterpoint.

The discords are, the second, the fourth, the seventh, and the ninth. These discords can only be employed when prepared by a concord and resolved by another, unless they are used 'passingly,' of which we shall hereafter speak.

The imperfect fifth, and the augmented fourth, or tritone, were rejected by the ancients; they should, therefore, only be employed in strict counterpoint, as passing discords.

Observation.—I here state, once for all, that in speaking of modern strict counterpoint, I merely use the word 'modern' in reference to the tonal system; but, as regards the chords themselves, I have invariably used those met with in the ancient authors,—viz: the chord of the third and fifth, the chord of the third and sixth, and the discords above mentioned. It is only in treating fugue, that the pupil can allow himself more latitude.

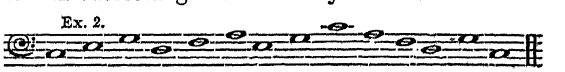
Upon various kinds of movement.

By the word 'movement,' the progression of one sound to another, is understood; either melodially, in a single part, or harmonially, where there are several parts at once. Melodially, 'conjunct movement' is the name given to a succession of sounds proceeding gradually, thus :—

Example 1.

'Disjunct movement' is the name given to sounds succeeding each other by intervals :—

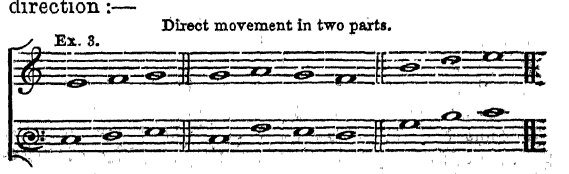
Ex. 2.



Harmonially, 'direct,' 'right,' or 'similar movement,' is the name given to the progression of two or more parts ascending or descending in the same direction :—

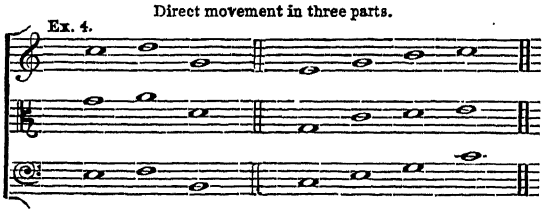
Direct movement in two parts.

Ex. 3.



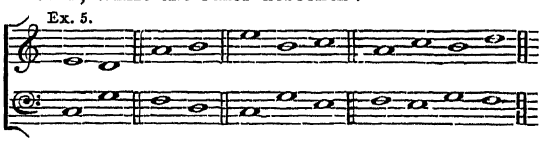
Direct movement in three parts.

Ex. 4.



'Contrary movement' takes place when one part ascends, while the other descends :—

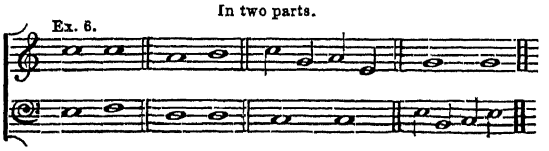
Ex. 5.



When one or more parts ascend or descend, while one or more other parts remain stationary, the movement is called 'oblique' :—

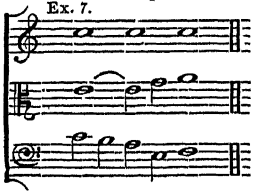
In two parts.

Ex. 6.



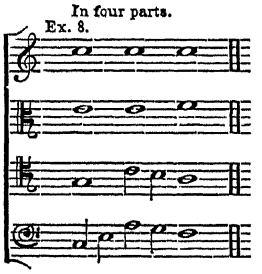
In three parts.

Ex. 7.



In four parts.

Ex. 8.



The most elegant of these three movements is 'contrary movement;' 'oblique movement' holds the second rank; of 'direct movement' sparing use should be made, because it gives rise to defects which will hereafter be pointed out.

It may be added that in all species of counterpoint here treated of, as well as in fugue, the pupil should write for voices and not for instruments. It will therefore be necessary that he should conform to the natural compass of the different kinds of voices. He will find therein the advantage of learning to produce effects with voices alone, a study not only difficult, but too much neglected; and he will afterwards find himself much more at ease in writing for instruments, when no longer obliged to restrain himself within the limits of the voice.

Two-part Counterpoint.

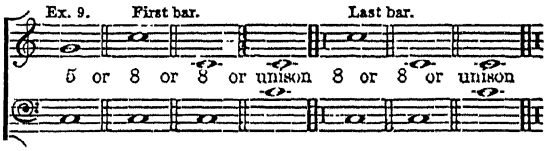
Two-part counterpoint is the most strict, both in the ancient and the modern system. The reason of this is plain: the fewer the difficulties to be vanquished, the more severe must be the rules. Two-part writing does not involve so many trammels as a larger number of parts progressing together; so that the strictness of this kind of composition diminishes in proportion as the number of parts increase.

First order—note against note.

Rule I.

The commencement must be a perfect concord, and the termination also; so that the first bar may contain either a fifth or an octave (or unison), but the last bar must have simply an octave, or unison. Let it be borne in mind, once for all, that by the word 'fifth' is also understood the twelfth; and by the word 'octave,' the fifteenth, according to the relative distances of the voices employed; and the same will apply to all intervals which may be doubled or tripled.

Ex. 9. First bar. Last bar.



Rule II.

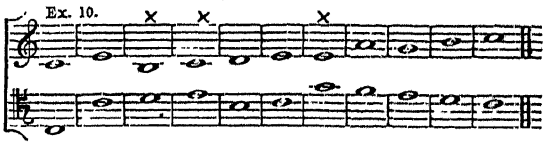
The parts should progress always by concords, endeavouring to avoid the unison, save in the first and last bar.

Observation.—The principal aim in counterpoint being to produce harmony, unison is forbidden, because it produces none. This does not hold good with regard to the octave; for, although the octave is almost in the same condition with the unison, yet the difference of effect which exists between the grave and acute sounds renders it less devoid of harmony than the unison.

Rule III.

It is sometimes admissible to let the higher part pass beneath the lower, always, however, taking care that they shall be in concord, and not allowing this method to continue too long, as it is only admissible in case of embarrassment, or in order—since the pupil should, as we have just said, write for voices—to make the parts flow well :—

Ex. 10.



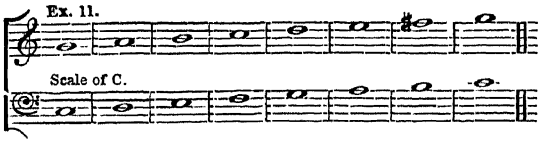
These marks × indicate the places where the higher part passes beneath the lower. It cannot, however, be too strongly recommended never to employ this method without great reserve.

Rule IV.

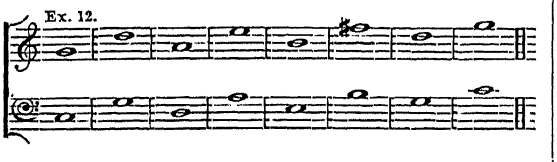
Several perfect concords of the same denomination should never be permitted to succeed each other, at whatever pitch they may occur; consequently, two fifths and two octaves in succession are prohibited.

This prohibition is applicable to every kind of strict composition, in two parts, as well as in more.

Observation.—A succession of octaves renders harmony well nigh void; a succession of fifths forms a discordance, because the upper part progresses in one key, while the lower moves in another. For example, if to the scale of C an upper part be added which gives a perfect fifth at each bar, thus—

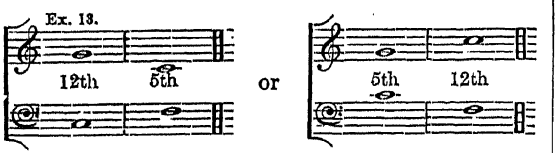


it follows that one part will be in C, the other in G. It is from this concurrence of two keys that the discordance arises, and, consequently, the prohibition to introduce several fifths in succession; as, even when the movement of the parts, instead of being conjunct, is disjunct, the discordance none the less exists.



This is one of the defects arising from 'direct movement,' which we promised should be pointed out.

Consecutive fifths have been, and still are tolerated in 'contrary movement,' because if they be of the same kind, the movement makes them change their species.

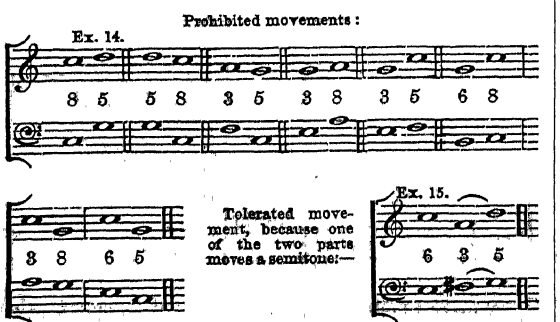


In this example it will be seen that one is a twelfth, and the other a fifth, which alters the matter. Nevertheless, it is forbidden to use this liberty in two-part counterpoint, particularly that of note against note. The method is tolerated in middle parts when, writing for four voices, there is difficulty in making the parts flow well.

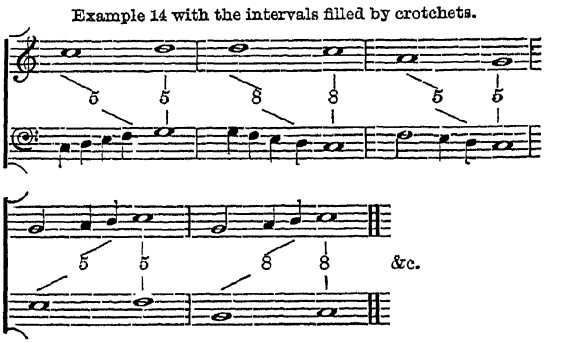
The pupil may meet with consecutive fifths in works of free composition—as operas, symphonies, &c.—but such licenses are only tolerated in that kind of composition.

Rule V.

Passing to a perfect concord by direct movement is prohibited, except when one of the two moves a semitone. This exception is tolerated.

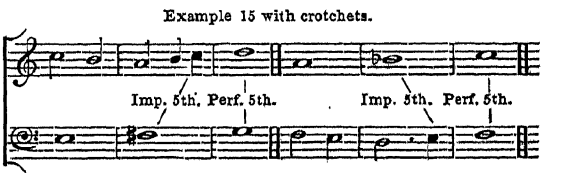


The movements in Example 14 are prohibited, because, supposing the distances formed by the intervals to be filled by notes of inferior value ascending or descending, the result would be either two fifths or two octaves—called concealed fifths or octaves:—



Observation.—This rule, at first sight, seems ill-founded; because, the intervening crotchets not being written down by the composer, the two fifths or two octaves do not perceptibly exist. But the singer may add these crotchets; and in that case, the two fifths or two octaves are clearly heard. The ancient composers, in order to guard against the objectionable feature which would arise from the singer's inconsiderate license, forbade going to a perfect concord by direct movement. The use of contrary movement in preference is excellent, because it avoids the defect—hidden though it be—of which direct movement is the cause. This rule, also, indicates yet another objectionable result of direct movement.

The case of the tolerated movement shown in Example 15 is different; inasmuch as, on filling up with crotchets the spaces marked by the intervals, there result, it is true, two fifths, but one is *imperfect*, the other *perfect*.



These two fifths are tolerated because they are not of the same nature, and because the discordancy of which we have spoken as arising from perfect fifths in succession is not present. The old composers, however, avoided this progression in two-part counterpoint. It was only when writing for several voices that they availed themselves of it in one of the middle parts, to escape from some embarrassing position.

Rule VI.

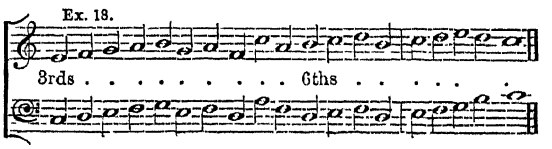
All movement should be diatonic or natural in regard to melody; and conjunct movement better suits strict counterpoint than disjunct movement. Accordingly the major and minor second, major and minor third, perfect fourth, perfect fifth, minor sixth, and octave, are permitted, either in ascending or descending. The augmented fourth, or tritone,

imperfect fifth, and major and minor seventh, are expressly prohibited either in ascending or descending.

Observation.—This rule is a very wise one; and the ancient masters had the more reason to observe it, because they wrote for voices alone, without accompaniment They thus obtained an easy and correct melody where the prohibited movements would have been difficult of intonation. Nevertheless, the rule is much disregarded in modern compositions.

With regard to the movement which should be employed in one part with respect to another, contrary movement, as already said, should be preferred to oblique, and oblique movement to direct. The last should be very seldom employed; for even when all the rules laid down to guard against the objectionable features resulting from its frequent use are observed, there is no evading another fault—one not positively contrary to rule, but contrary to good taste, good style, and variety of concords; since, by this movement, there would be a long succession of either thirds or sixths—producing an effect both trivial and monotonous.

Ex. 18.



This example offers the same concords throughout the same movement, and consequently the same effect.

Observation.—Not more than three thirds, or three sixths may be used in succession; to go beyond that number would be to fall into the errors above stated.

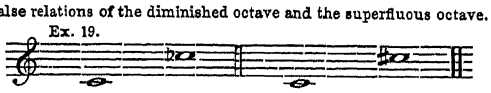
Rule VII.

The false relation of the octave, and of the tritone between the parts, should be avoided; these two relations are harsh to the ear—especially that of the octave.

Observation.—Relation signifies the immediate affinity which exists between two sounds, successive or simultaneous. This affinity is considered according to the nature of the interval formed by the two sounds, so that the relation shall be true when the interval is true; it is false when there is alteration by excess or diminution. Among false relations in harmony those only are accounted as such in which the two sounds do not equally belong to the key in which they occur. The diminished octave, or the superfluous octave, is a false relation in melody as in harmony, however it may be used. The disagreeable effect it produces may be mitigated, but not entirely destroyed. The employment of this interval is, therefore, prohibited in melody:—

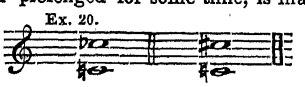
False relations of the diminished octave and the superfluous octave.

Ex. 19.



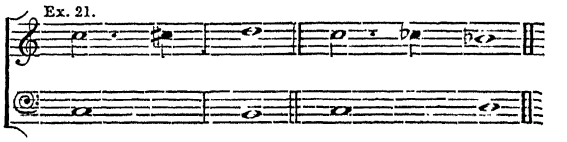
In harmony, the use of these octaves struck simultaneously, and prolonged for some time, is inadmissible.

Ex. 20.



Nevertheless, some modern composers have thought fit to employ it thus:—

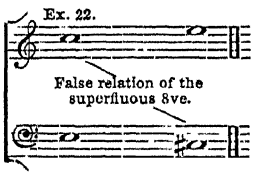
Ex. 21.



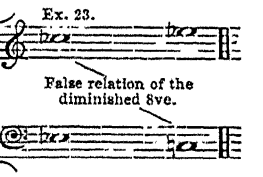
In this case they consider the C ♭ and the C ♯ but as passing alterations, and as notes of little value struck in the unaccented part of the bar.

It is a very great license, barely tolerated in composition of the freest kind, and to be altogether rejected in strict counterpoint. There exists another case in which the false relation of the octave in harmony may be hazarded, between two different chords, as thus:—

Ex. 22.



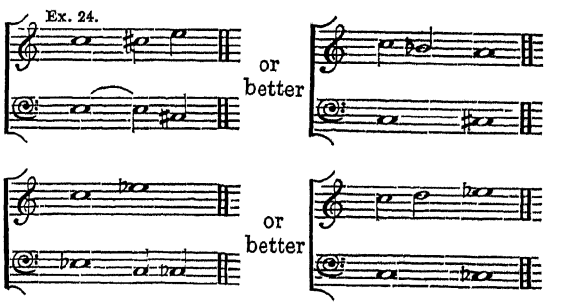
Ex. 23.



The C natural in Example 22, introduced with the first chord in the upper part, forms a discord with the C ♯ introduced into the second chord in the lower part. If the sense of hearing be consulted on the subject, it will be agreed that nothing can destroy, in this case, the impression which the ear has received from the sound of the C natural, because it still lasts while the sound of the C ♯ is being struck; the effect being nearly the same as if these two sounds were simultaneous. If reason be consulted in its turn, it will be decided that the discord formed by these two sounds originates in their irrelevance, and from the false affinity that exists between them, since C natural and C ♯ each belong to two different keys, and the chords which severally contain them cannot follow one another in the succession in which they are here placed, unless other intermediate and relative chords, by linking them together, be made to obviate the false relation. What has just been said respecting Example 22 is equally applicable to Example 23.

In order to render the effect less harsh in the succession of these two chords—as it is impossible to destroy it entirely—a means of softening it must be found without employing other chords. The means are simple. It must be so managed that the part which has struck the C natural has also the altered C.

Ex. 24.



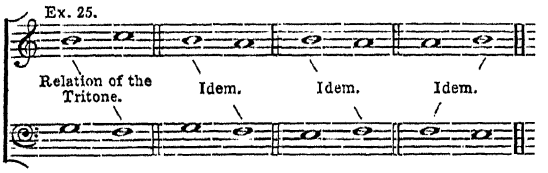
By these simple means, and other expedients somewhat similar, the unpleasant impression may be in a measure mitigated or rendered less perceptible, because the ear not being hurt so immediately in this case as in the

other, lends itself by degrees to endure the effect of the false relation. Nevertheless, in a study of modern strict counterpoint, this chromatic movement should be as much as possible avoided.

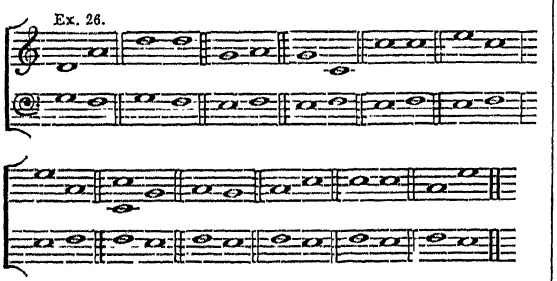
The Tritone is always, in melody, a false relation, besides being a prohibited movement (see Rule 6).

This interval produces also a false relation in harmony, especially in two-part counterpoint of the first species, when these parts are disposed in such a way that this interval is visibly present.

This interval is visibly present when the two sounds of which it is composed are heard one after the other in the two parts, and when the chords which contain them cannot belong to the same key, either through their nature or in consequence of the manner in which they succeed each other:—



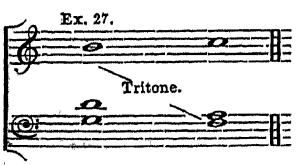
Care should be taken to avoid entirely this kind of relation, in two-part counterpoint more especially; and if it is not to be avoided, endeavour should at least be made so to dispose the part which forms the counterpoint that one of the two sounds which constitute the Tritone may be suppressed, whether a change be made or the same chords be preserved:—



By the aid of these corrections, the relation is partly, or entirely, veiled. In the other species of counterpoint it is easier, as will be seen, to avoid the false relation of the Tritone.

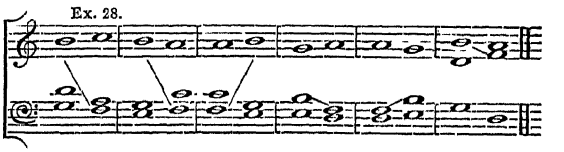
It now remains to be demonstrated how and why the Tritone is a false relation in harmony. What I am about to state applies equally to two-part counterpoint as to that in several parts; and I here subjoin this demonstration in order not to have occasion hereafter for mentioning it with so much detail.

In order to explain the cause of this false relation, I take the major common chord of G, and immediately follow it with that of F:—



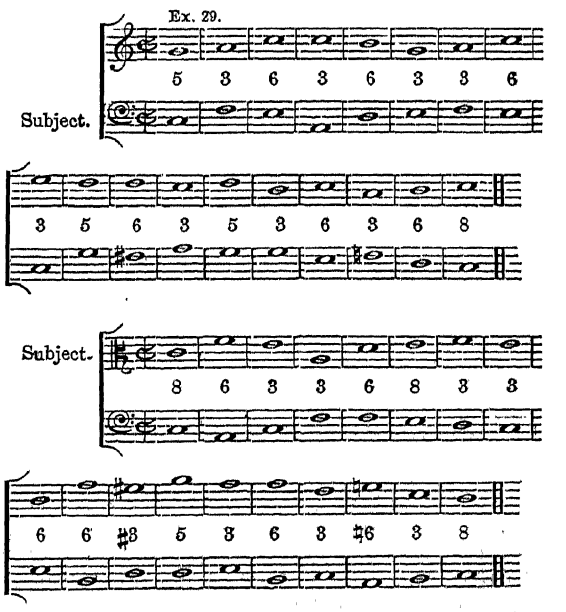
The succession of these two chords instantly generates the false relation of the Tritone. Firstly, because the first chord, supposing it to be considered as belonging to the key of C, naturally tends to proceed to the tonic or to the relative minor, A, and not to the sub-dominant. Secondly, supposing that this same chord belongs to the key of G, the chord of F natural which follows becomes alien to it, since it is requisite that the F be ♯ in order that the analogy between these two chords should exist; moreover, the F ♯ ought to carry the chord of the sixth. Thirdly, by the same process of reasoning, if the second chord be considered as belonging to the key of C, or to the key of F, it would require, in the former hypothesis, to be followed and not preceded by the chord of G, and, in the latter case, the B natural of the chord of G becomes necessarily and evidently alien to it, since by analogy this B should be flat. Thus, then, the F and the B being in open contradiction, the one by the other, and the one with the other, the consequent relation is false.

It follows that all successions of chords of which one contains an F and the other a B, and *vice versâ*, indisputably bring about the false relation of the Tritone. Here is a succession of chords which always present this relation, and accordingly produce a very harsh effect:—



Rule VIII.

Except in the first bar and the last, imperfect concords should be employed in preference to perfect ones. The object of this rule is to produce harmony by means of imperfect concords, which are more acceptable than the others. Nevertheless, the employment of many imperfect concords of the same denomination would lead to the abuse pointed out in Rule VI., which should be carefully avoided. The composer should know how to intermingle perfect and imperfect concords with taste and discernment, in order to give harmony to the counterpoint.



These examples are in conformity with the rules of strict counterpoint of the first order. Imperfect

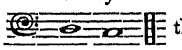
concords are employed with variety, and more frequently than perfect concords. Direct, contrary, and oblique movement are judiciously treated; the false relation of the Tritone is avoided, and the melody progresses throughout diatonically, with ease and elegance.

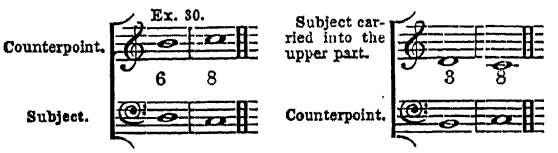
Observations—In order to put in practice all the rules above cited, the pupil will receive from his instructor a *subject*, which he should first place in the bass, and upon which he should compose as many different melodies as he can invent—employing alternately Soprano, Contralto, and Tenor voices. Then he must place this subject in the upper part and compose to it several Basses.

This subject, which the pupil receives from his instructor, is called the *plain song;* the part composed by the pupil is termed *Counterpoint.*

There will be found at the end of this treatise several different *subjects* for each of the orders of counterpoint. They will give the pupil an opportunity of employing all the resources of counterpoint.

When placing the *subject* in the upper part, the pupil should employ the voice best adapted to the plain-song. Sometimes he will find himself compelled to transpose the key in order that he may use the different voices without exceeding the limits of their compass.

As the last two notes of the *subject* should always progress from the second of the key to the tonic—for example, for the key of C,  the last note but one of the part which forms the counterpoint must always be a *major sixth*, and the last note an *octave*, provided the subject be in the Bass. If it be in the upper part, the last note but one of the counterpoint will be a *minor third*, and the last note an octave. As thus:—



Before concluding the first order of counterpoint a word must be said respecting modulations, and the observations upon this head will be applicable to all kinds of strict counterpoint.

Modulation should never be made, in any piece whatever, excepting into keys of which the notes determining the mode form part of the original scale.

Supposing C is the original key, we can only modulate into G major, into A, the relative minor, into F major, and into D minor; and moreover, we must only touch, in passing, the key of F, because it weakens the principal key on account of the B flat which destroys the leading note. The same treatment must be pursued with the key of D minor for a like reason, more particularly as it destroys the tonic by the C ♯, which is the leading note of this key. We may also modulate into E minor, but not remain in that key even so long as in the two keys above-mentioned, on account of the F ♯ and the D ♯ it introduces. The key of B is proscribed, because it has no perfect fifth. Supposing, now, the scale to be A minor, the relative of C. We may first modulate into C major, and touch, in passing, the keys of F major, and of D minor; that of E minor may be sustained. The key of B is proscribed in this mode for the same reason as in that of C.

All these modulations are natural and have affinity with the principal or original key. Experience and study will enable the pupil to introduce these several keys in a judicious and agreeable manner.

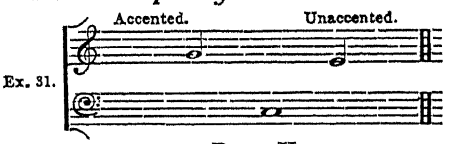
Two-Part Counterpoint.

Second order—two notes against one.

Rule IX.

In this order of counterpoint two minims should be placed over every semibreve of the subject, except in the last bar, where a semibreve should always be put against a semibreve.

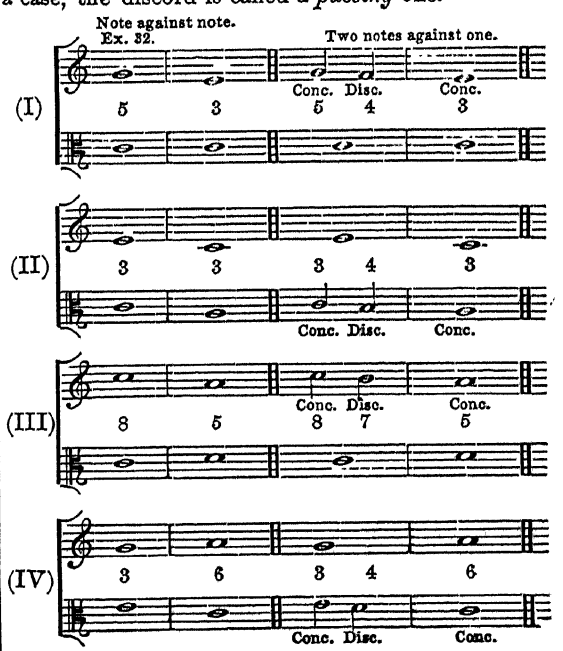
The first part of the bar which is occupied by a minim is called the *accented part of the bar*; and the second part occupied by another minim, is called the *unaccented part of the bar.*

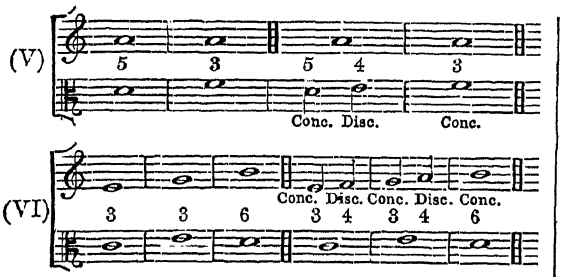


Rule X.

In the *accented* part of the bar should be a concord; although there are cases where this may allow of variation,—that is to say, the employing a discord in the accented part of the bar; but this can only be in cases where it is needful to guard against too disjunct melody, or to avoid other objectionable points.

The *unaccented* part of the bar may consist of a concord, or, better, of a discord, provided this latter be introduced between two concords, and that the movement of the melody be conjunct. In such a case, the discord is called a *passing* one.



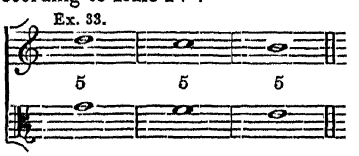


Rule XI.

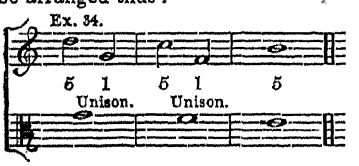
In this species the accented part of the bar is not subject to Rule IV.; provided the infraction of that rule be corrected in the unaccented part,—by which is meant: Firstly, that the unaccented part shall strike another concord; Secondly, that from the accented part of the bar to the unaccented the procedure shall be by an interval of more than a third; Thirdly, that the movement from the accented to the unaccented part shall be contrary.

Demonstrations.—It is now to be seen, whether, in fulfilling the prescribed conditions, several consecutive fifths may be saved.

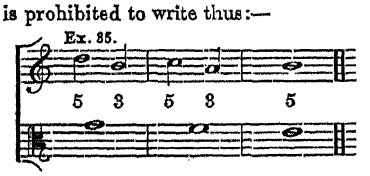
Fault according to Rule IV :—



By observing the conditions of Rule XI., the melody can only be arranged thus :—

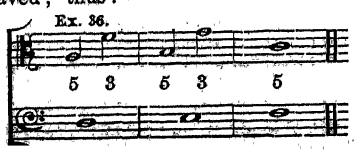


For it is prohibited to write thus:—



It follows, from these two methods, that the fifths are not saved; firstly, because, in Example 34, the unison which occurs in the unaccented part of the bar, on account of its nullity, can neither mitigate nor destroy the effect of the fifth which precedes it, nor of that which follows it; secondly, because, in Example 35, the interval of a third is too insignificant to work the desired effect.

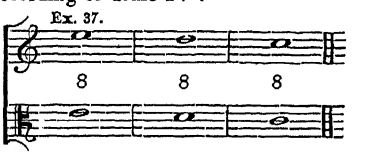
There is a method by which several consecutive fifths may be saved; thus :—



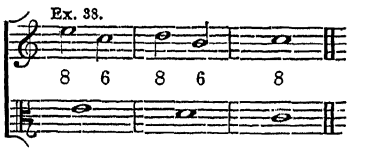
But this method is harsh and dangerous, inasmuch as between the first unaccented part and the second accented part, there occurs a melodic progression prohibited by Rule VI. This expedient, therefore, is available to save two consecutive fifths only, and not more; and even then it must be in cases where the melody and the harmony violate no rule.

Let us now see whether, given the prescribed conditions, several consecutive octaves can be saved.

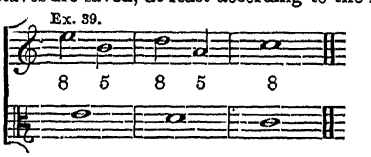
Fault according to Rule IV :—



According to Rule XI., these means may not be employed :—

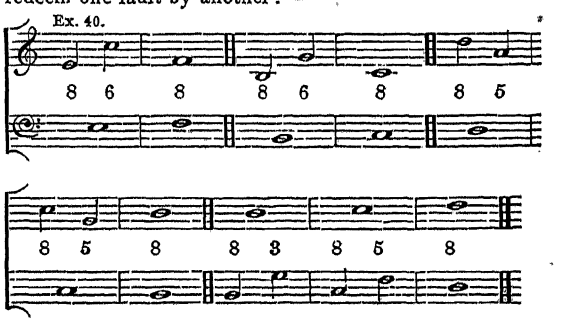


All the conditions are fulfilled by the method following, and the octaves are saved, at least according to the rule :—



But even this method is not exempt from reproach, since, in order to save several octaves, two fifths are introduced in the two unaccented parts which succeed each other; and although whatever occurs in the unaccented part of a bar is not regarded with extreme rigour, yet the two fifths are not the less perceptible to the ear.

The following examples are better, because they offer no such objectionable point, and because they do not redeem one fault by another :—



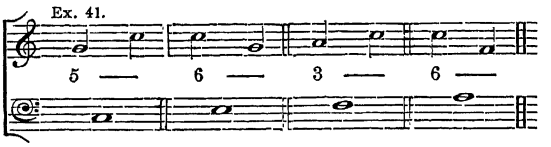
Nevertheless, it is to be observed that this method of saving either two fifths or two octaves was regarded by the ancient precisians as reprehensible in two-part counterpoint. I am of the same opinion; and I think that when two accented parts succeed each other in fifth or in octave the impression is not destroyed, whatever may be the intervening note placed on the unaccented part produced by the two fifths or two octaves, unless indeed the movement be very slow, in which case, each portion being taken for an entire bar, the unaccented parts may be accepted as so many accented ones. This reasoning, however, is specious, and should not establish a law.

It follows that the present rule must be applied only to composition in more than two parts; or at any rate employed in this order very rarely, and as a means of eluding some perplexing point.

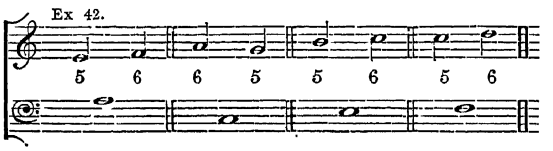
These remarks and examples upon the subject of consecutive fifths and octaves have been set down, not so much for the sake of proving by example that they may be saved in a stated manner, as to show the little force of this rule, which I look upon as having been added to the severe rules of the ancient classical authors. Notwithstanding its want of force, however, it may occasionally be of some use.

Rule XII.

In counterpoint of the present species, it is permitted to have a single chord in each bar, or to introduce two. When a single chord is introduced, each minim must mark a different concord, but both must belong to the same chord.

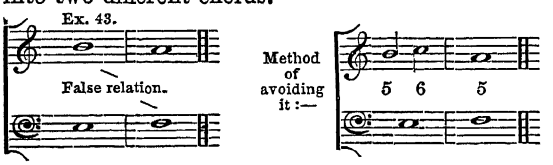


When two chords are used, the accented part of the bar will be occupied by a concord belonging to one chord, and the unaccented part will, in its turn, consist of another concord belonging to a different chord:—

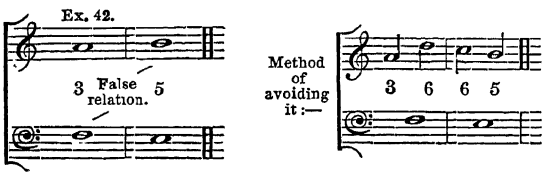


Rule XIII.

With two notes against one, it is easy to avoid entirely the false relation of the tritone. This facility arises from the power of dividing the bar into two different chords.

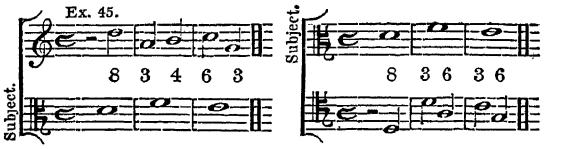


The chord of the $\frac{6}{3}$ placed between the common chords of E and F suffices to destroy the effect of the false relation. The following example offers a similar method for its avoidance:—



Rule XIV.

In this species of counterpoint, whether the subject occur in the upper part or the lower, a minim rest instead of a note may be placed in the accented part of the first bar, provided the unaccented part consist of a perfect concord:—



This is more elegant than when the two parts begin at the same time.

Rule XV.

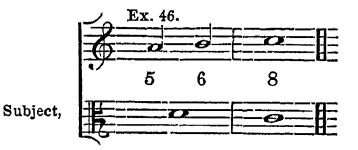
In the first species the disjunct movement of a minor sixth is permitted; in the second species it should be employed only when the parts, by the nature and pitch of the theme, approach each other so nearly that there would be a difficulty in preserving their mutual distance otherwise than by this movement. It is likewise permitted in similar cases, as in the first order, to cross the parts—that is to say, to let one part pass above or below the other.

All the other movements permitted in the first species are retained in the second.

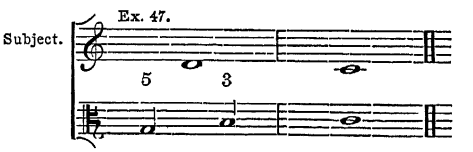
Observation.—The leap of a minor sixth is here in a measure prohibited, because this interval being more difficult of intonation than all the other permitted intervals, particularly in ascending, it becomes still more so in species where notes of the smallest value occur, as these leave less time for preparing the intonation than notes of greater value.

Rule XVI.

When the subject lies in the lower part, and terminates by descending from the second of the key to the tonic (D C in the key of C), the counterpoint at the last bar but one should be (if possible) a fifth in the accented part, and a major sixth in the unaccented part of the bar:—



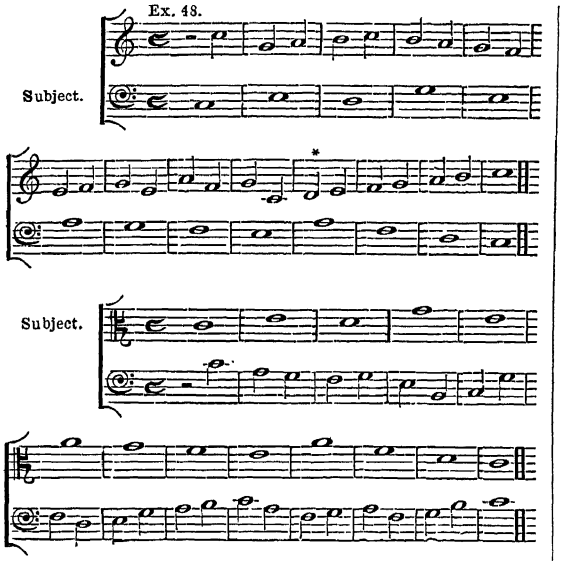
When the subject lies in the upper part, the counterpoint should be (if possible) a fifth in the accented, and a third in the unaccented part of the bar:—



This rule forms a sequel to what was said respecting the two last bars of a subject in the observations which conclude the portion that treats of counterpoint of the first species (Vide p. 12.)

Observations.—All the other rules of the first species which may be necessary to the present, are retained here in all their rigour. It is, therefore, useless to recite them, as the pupil can refer to and consult them, or see by the experience he has already gained, the cases in which these rules serve to guide him.

Here follows the example of a lesson in the second order, that the pupil may perceive, at one view, how he is to



It will be noticed in the above example, at the passage where there is a *, that, instead of placing the discord in the unaccented part of the bar, according to Rule X., it is placed in the accented portion. As I have asserted that this method may be employed, I have expressly introduced it here for the sake of giving an example. I might have contrived differently; but, by putting the discord in the accented part of the bar, I obtain a more free and elegant melody; and this is one of the objects which may justify an infringement of the rule. In the course of studying, the pupil will meet with other cases in which this method may be employed. Upon going through these examples, it will be seen how the counterpoint should proceed to be in conformity with all the rules, and to have the melody easy as well as in the style which suits with this kind of composition.

Two-part Counterpoint.

Third species—Four crotchets against one semibreve.

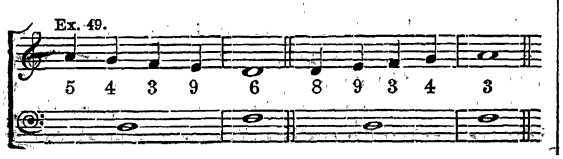
Rule XVII.

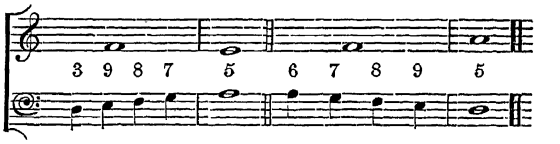
In this species of counterpoint, each of the two parts of the bar,—the accented as well as the unaccented,—is divided by two crotchets.

To be in conformity with the style of the ancient composers, it is necessary, as regards these crotchets, as much as possible to employ conjunct movement in preference to disjunct movement.

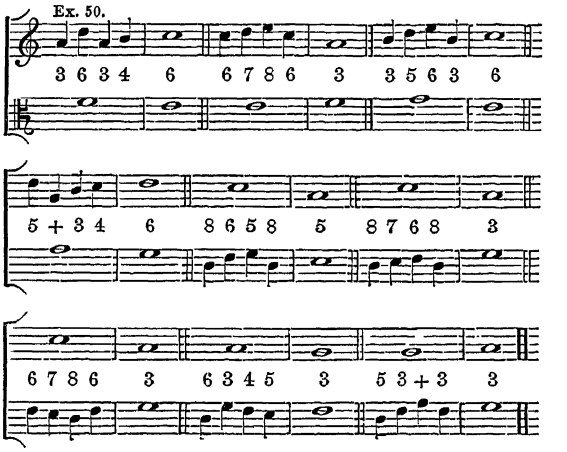
Rule XVIII.

The first crotchet in the accented part of the bar should always be a concord; the second, the third, and the fourth may be alternately consonant and dissonant, provided each discord come between two concords, and that the melody progress by conjunct movement, as well ascending as descending.



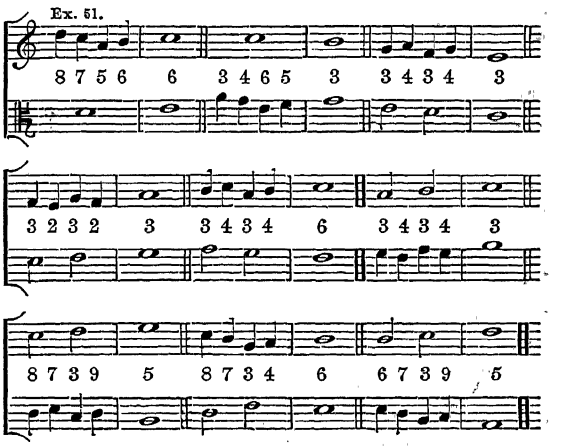


When the counterpoint is made to proceed by disjunct movement, the sounds which progress by this movement must be all consonant :—



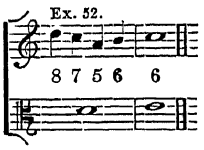
Upon examining this example, it will be found to contain the unison twice. This seems at first sight a fault, but, in the present order, the unison is tolerated on account of the slight value of the notes,—except, however, at the commencement of the bar.

Supplementary digression.—When the second crotchet of the first part of the bar, and even of either part, was dissonant, the ancient contrapuntists occasionally passed to the concord by a movement of a third, ascending or descending.

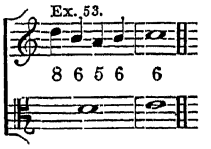


The multiplied examples of this exception to the rule met with in classical authors, and the reiterated use made of it by them, give warrant for thinking that this license may be converted into a precept. But what end would the present rule serve were a method admitted that destroys its effect? Better far that such a license should neither be admitted nor tolerated in strict counterpoint. These different passages from the old composers are sub-

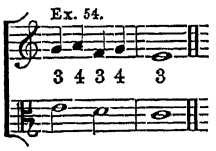
mitted for the inspection of pupils in order that they may know what to understand when, in examining the works of the Classics, they come to passages where this license has been practised. No tradition gives us the reason why the Classics thus faultily deviated from the rule. I cannot understand why, instead of doing thus :—



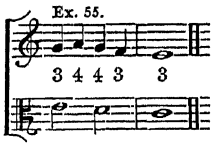
they did not prefer following the rule thus :—



or why they wrote as follows :—



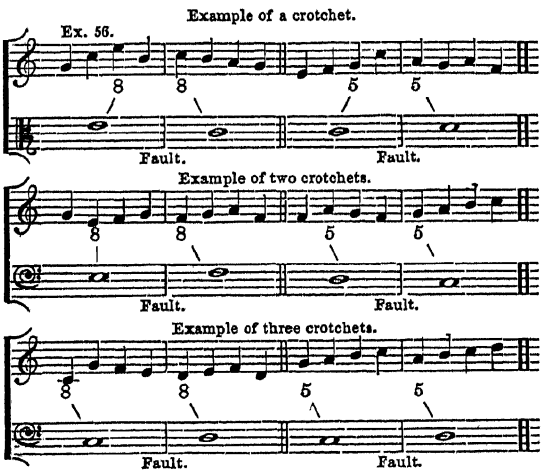
when they might have done thus :



In the latter example are two discords which succeed each other and violate the rule; but it is permitted in certain cases to use them thus, provided the discords succeed each other by conjunct movement: occasionally, passages will be met with where it is necessary to introduce two discords in succession. To return to what has been said above, I see no reason which excuses the classics for having employed discords by disjunct movement, if it be not that, for the sake of greater variety, and in consideration of the small value of crotchets, they caused the discord to leap by the interval of a third, which is the smallest next to a second, and consequently very easy of intonation.

Rule XIX.

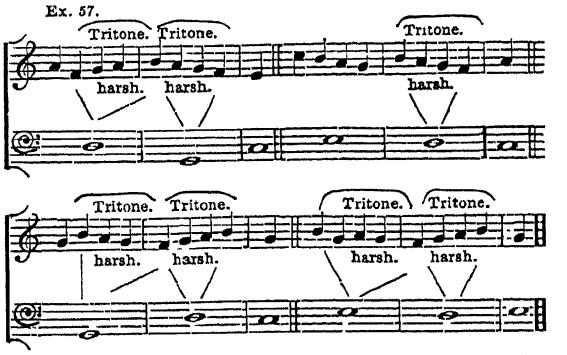
Neither a single crotchet, nor two, nor sometimes even three, in two-part counterpoint avail to save two consecutive fifths or octaves, although in certain cases, contrary movement is employed, or a leap greater than a third.



Rule XX.

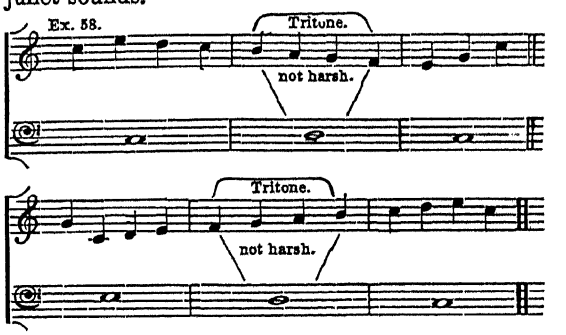
If, in the preceding kinds of two-part counterpoint, leaps of a major sixth, or minor sixth, and those of a tritone and of a false fifth have been prohibited, they are still more strictly forbidden in the present order, on account of the slight value of the notes, and the short time which the voice has to prepare for assuring the intonation of harsh intervals.

The interval of the tritone must also be avoided as hard of intonation, and as disagreeable to the ear; even when reached by filling in with conjunct sounds, ascending or descending.



The harshness of these passages arises from the circumstance that the B and the F always occur at the extremes of pitch in the melody; and, as the extreme sounds make a more immediate appeal to the ear than the intervening sounds, it follows that the ear, in the cases above shown, is sensible of the harshness of the tritone, which effect the other sounds can neither totally efface nor even effectually dissipate.

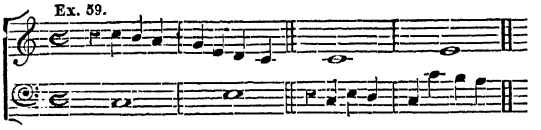
There are cases where the tritone, ascending or descending by gradual notes, may be introduced, without the objection shown in the above example. It is when the two sounds which form the interval of the tritone do not occur at the extremities of the melody, and are contained in a series of conjunct sounds.



It will be seen by these two examples that the tritone is hidden between the extreme sounds with very softened effect; and that by this means the disagreeable impression it produces is far less perceptible if not altogether destroyed.

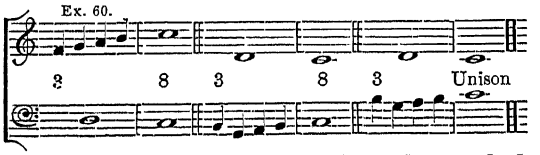
Rule XXI.

In this order of counterpoint, just as in the preceding order, a rest at the first bar of the part which forms the counterpoint may be used. The rest will be of no longer duration than a crotchet, and the note which follows it must be a concord.



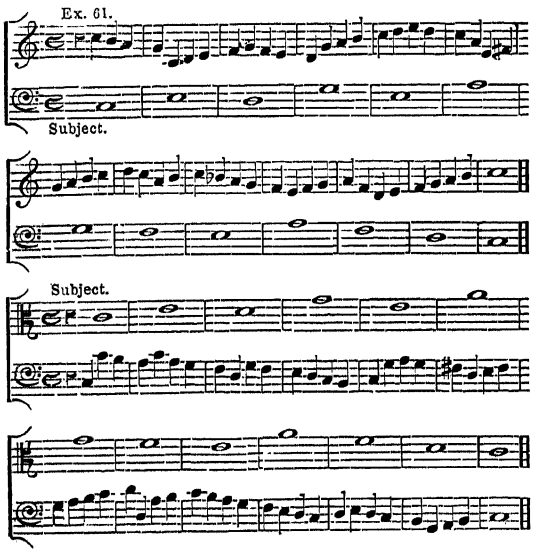
Rule XXII.

In the bar before the last the first crotchet of the counterpoint should be a third, if possible. If the counterpoint lie in the upper part it will ascend by degrees to the octave or unison of the last bar, and if the counterpoint lie in the lower part it will descend by an interval of a third, again to ascend by degrees to the octave or unison of the last bar.



This rule is not stringent, and another method may be pursued when the subject is so constructed as not of necessity to demand this procedure.

In concluding this present species I give a model of four crotchets against a semibreve.

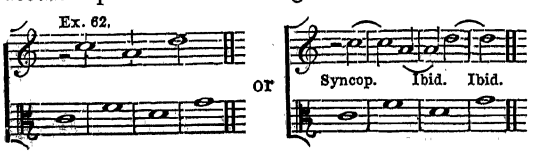


Two-part Counterpoint.

Fourth species—On syncopation.

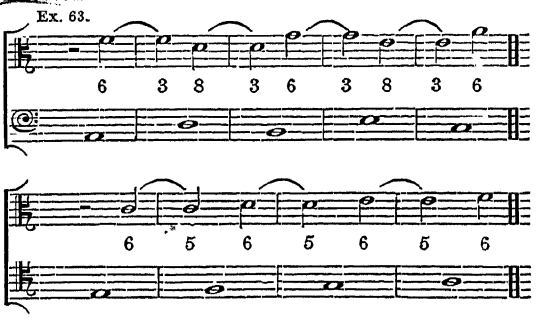
Rule XXIII.

This species of counterpoint allows of two minims only against a semibreve. By syncopation is meant a semibreve of which the first half occurs in the unaccented part of a bar and the other half in the accented part of the following bar.

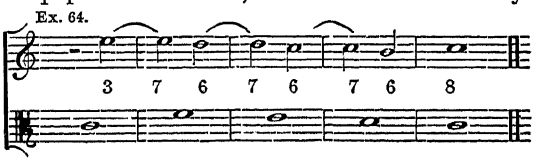


Rule XXIV.

Syncopation should always have a concord at the unaccented part of the bar, but the accented may be either a concord or a discord at pleasure. If the accented portion be a concord the composer is at liberty to make the melody progress by degree or by interval.

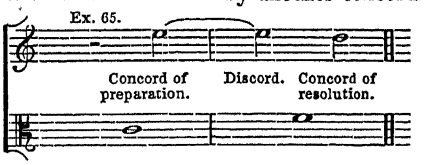


If the accented portion be a discord the melody must descend by degree upon a concord and not otherwise. This is called resolving a discord,—as the pupil must be aware, if he have studied harmony.

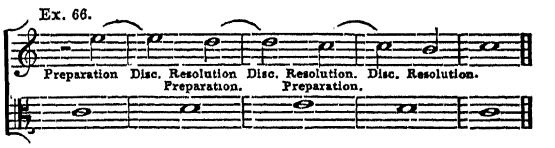


Rule XXV.

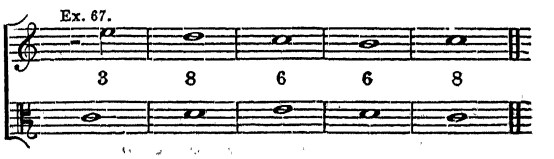
Discords on the accented part must be prepared by a concord and resolved by another concord.



In a succession of syncopations dissonant on the accented part of the bar the concord of resolution naturally becomes the concord of preparation to the discord that follows it.



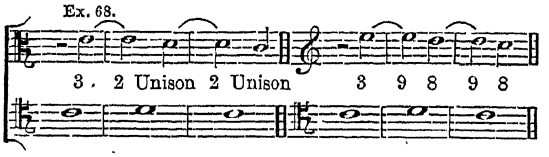
These discords are only suspensions of the concords, since, by leaving out the discord in each bar of the preceding example, the progression becomes no other than a succession of concords.



From this it will at once be perceived upon what concord a discord should be resolved; consequently

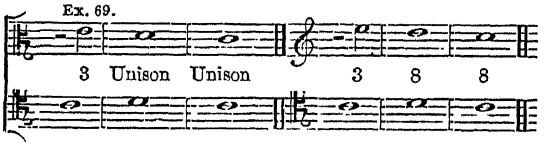
it is prohibited to make a succession of seconds resolved upon the unison, or a succession of ninths resolved upon the octave.

Ex. 68.



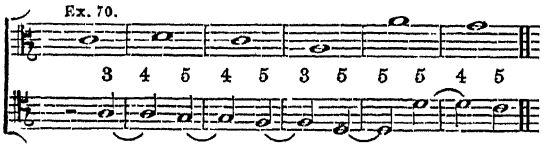
By leaving out the discord in each bar of this example there will be a succession of unisons, as regards the seconds, and a succession of octaves, as regards the ninths.

Ex. 69.



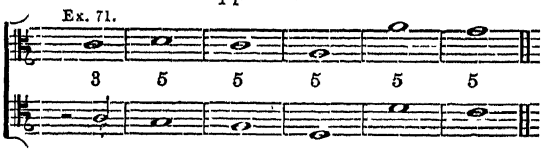
The same prohibition exists if the counterpoint lies in the lower part, when it might be believed that such successions could be employed. As a consequence of this precept successions of discords such as occur in the following example, must not be introduced :—

Ex. 70.



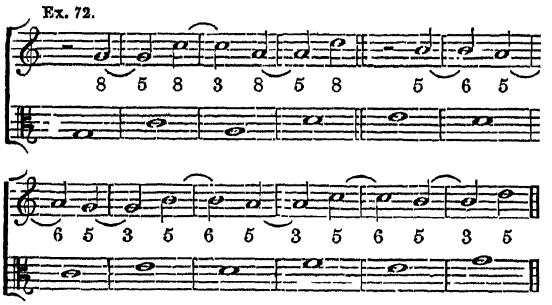
By leaving out the syncopation a prohibited succession of concords appears :—

Ex. 71.



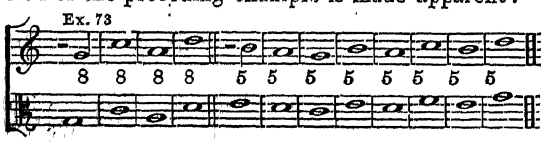
Without using discords the danger of making successive octaves, as well as fifths, may be incurred :—

Ex. 72.



By leaving out the syncopations the false progression of the preceding example is made apparent :—

Ex. 73



It will be seen that to ascertain whether all the prescribed laws of this species are fulfilled without committing a single fault there is nothing needful but to leave out the syncopation in each bar, which affords complete proof.

Rule XXVI.

In two-part counterpoint of the present species it is necessary as much as possible to abstain from employing the discords of the fourth and the ninth. That of the seventh is preferable to these, when the counterpoint lies in the upper part; and that of the second, when the counterpoint lies in the lower part.

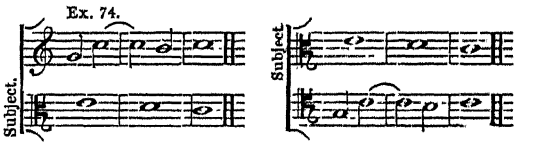
Rule XXVII.

The law of syncopation should be observed in each bar. If, however, this constraint render the melody difficult to sustain at a medium pitch, the syncopation carrying it too much above, or too much below; or if it lead to phrases too nearly allied, or involve the introduction of passages too perplexing, then syncopation must be deferred for one bar, or two at most. This expedient should be employed only after all possible methods of syncopation have been tried in vain.

Rule XXVIII.

In this species, at the last bar but one, the syncopation of the seventh should invariably be introduced when the counterpoint lies in the upper part, and the syncopation of the second when the counterpoint lies in the lower part.

Ex. 74.

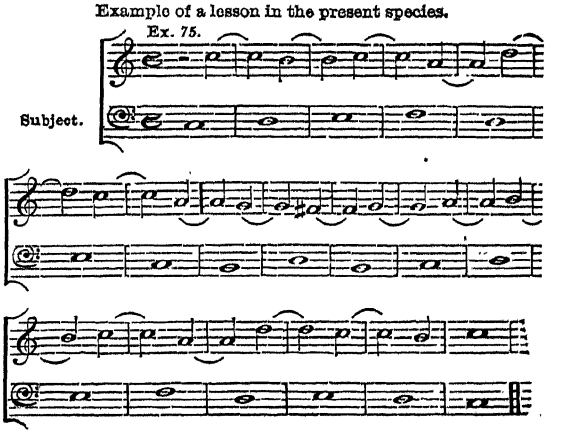


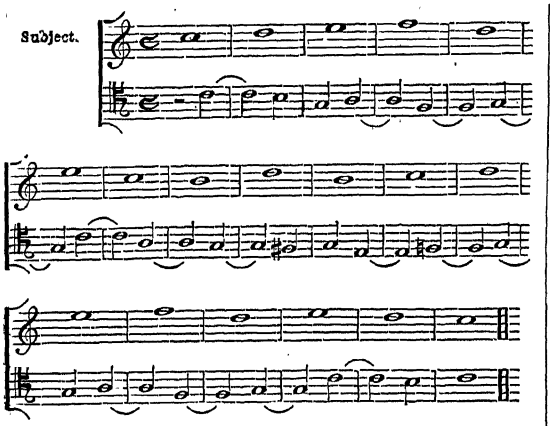
Rule XXIX.

As in counterpoint of two minims against a semibreve, so in the species now under discussion, a half rest at the first bar may be employed before commencing the counterpoint.

Example of a lesson in the present species.

Ex. 75.





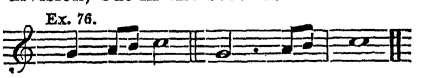
Two-part Counterpoint.

Fifth species—florid counterpoint.

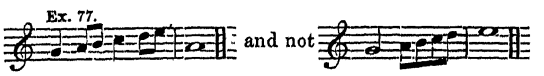
This species is composed of the four preceding orders employed alternately in the part which forms the counterpoint, and in addition to the characters of notation already recognised, quavers and dotted minims are included.

Rule XXX.

Quavers should succeed each other by conjunct movement, rarely by disjunct movement. In order to follow the style of the ancient composers no more than two quavers should be placed in each bar. These quavers must never occur in the first half of a sub-division, but in the second.



If four quavers be employed in a bar they should occur in the two latter halves of each sub-division, and not follow each other consecutively.



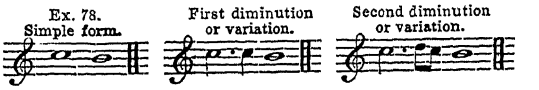
In general it is well to use this character sparingly, not to multiply quavers too much; else, the counterpoint becomes too jumping and uncongenial with the style appropriate to this kind of composition. Otherwise, quavers are subject to the same laws that govern crotchets as regard passing discords. It will be seen hereafter how they are to be employed with respect to prepared discords.

Rule XXXI.

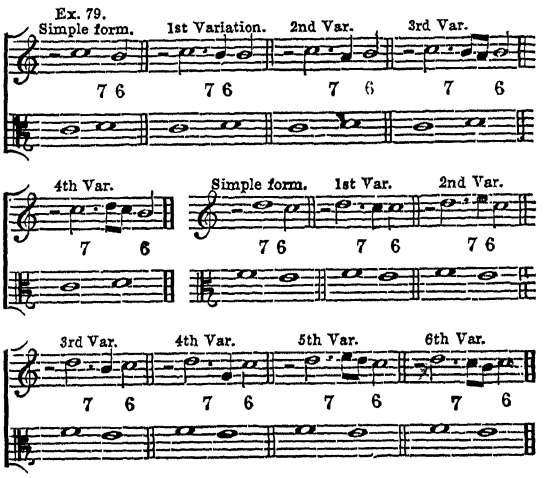
Care should be taken to give as much elegance as possible to the melody without, however, perverting, as has been already said, the severe character of the style which distinguishes strict counterpoint. It will not be out of place to repeat here that contrary and oblique movement—and consequently syncopation—are the best means to employ for ensuring elegance in florid counterpoint. It is likewise essential to bear in mind that, when employing all the admitted characters of notation, they should be introduced with tact, in order to avoid a too frequent recurrence of the same forms.

Rule XXXII.

The dot serves as a diminution to the semibreve, inasmuch as it converts it first into a dotted minim and then into a crotchet or two quavers.



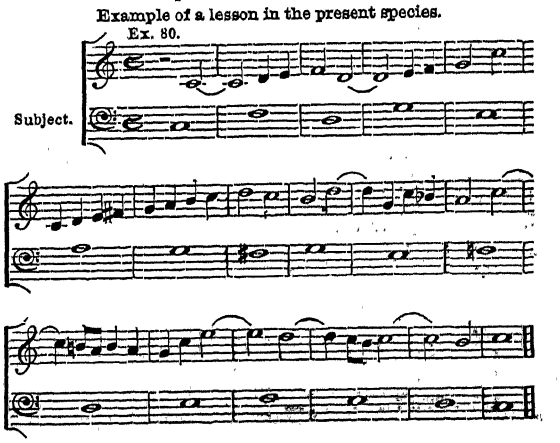
Diminutions or variations of this kind may also occur in syncopations and, by their means, the duration of the discords is lessened. These diminutions give much grace to the melody.

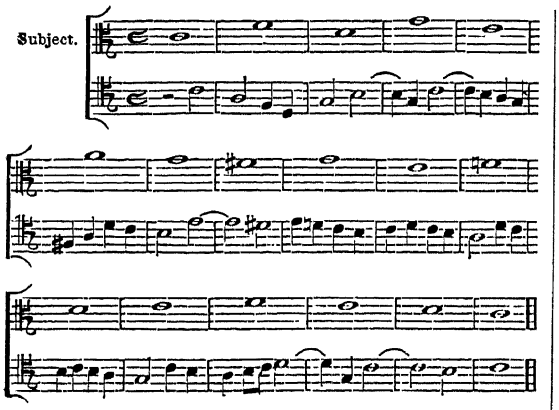


RULE XXXIII.

The counterpoint in this species is subject,—with respect to the last bar but one,—to the same rule as that of the species preceding. Rule XXVIII should therefore be consulted, where mention is also made of the first bar, which should be similarly treated in florid counterpoint.

Example of a lesson in the present species.





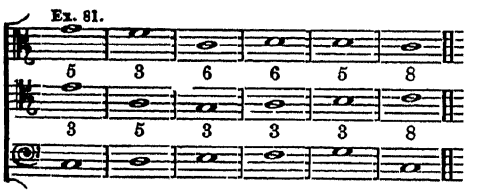
THREE-PART COUNTERPOINT.

First species—note against note.

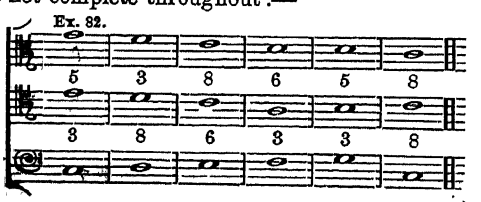
Three-part counterpoint is not so strict as two-part counterpoint. It may even be said that rigorous strictness belongs, in *fact*, only to the latter. The severity of the rules relaxes in proportion as the difficulties multiply, and these difficulties increase in exact ratio with the number of parts that are made to progress together. Nevertheless, this is no reason for entire emancipation from the severity which marks the kind of composition in question; for there is a wide difference between the facilities granted to this kind of composition and those which have been assumed in modern music.

RULE XXXIV.

In this species of counterpoint the harmony should be complete in each bar as often as may be without rendering the melody too disjointed and consequently too difficult. It will therefore sometimes be necessary, instead of always employing complete chords, to suppress a note of a chord and double one of those that remain, in order to obtain a more flowing melody in the parts and, at the same time, more variety of effect,—a variety which is produced by the mixture of complete and incomplete chords.



Each chord in this example is complete, but, although the parts sing tolerably well, they sing still better in the following example, where the chords are not complete throughout:—



Example 82, less complete than Example 81 is for that very reason, more easy as well as more elegant.

RULE XXXV.

The first bar should, generally speaking, consist of the common chord; it may, however, happen,—on account of the diapason or compass of the voices, or else on account of the bar which follows,—that, instead of employing the common chord thus, $\begin{smallmatrix}5\\3\\1\end{smallmatrix}$, it becomes necessary to use it thus, $\begin{smallmatrix}3\\5\\1\end{smallmatrix}$, and even to curtail it of some one of its members. In such a case the following forms of usage may be adopted: $\begin{smallmatrix}3\\8\\1\end{smallmatrix}$ or $\begin{smallmatrix}8\\3\\1\end{smallmatrix}$ or $\begin{smallmatrix}5\\8\\1\end{smallmatrix}$ or $\begin{smallmatrix}8\\5\\1\end{smallmatrix}$ or $\begin{smallmatrix}8\\8\\1\end{smallmatrix}$; this last, by offering throughout the same sound, produces the same effect as the unison. It is permitted to commence in this manner.

As to employing the common chord in the last bar, these are the forms to be adopted: $\begin{smallmatrix}1\\1\\1\end{smallmatrix}$ or $\begin{smallmatrix}8\\1\\1\end{smallmatrix}$ or $\begin{smallmatrix}8\\5\\1\end{smallmatrix}$ or $\begin{smallmatrix}5\\8\\1\end{smallmatrix}$ or $\begin{smallmatrix}5\\1\\1\end{smallmatrix}$, as much as may be possible; but it is frequently difficult, and sometimes even impossible, to employ either of these forms when the subject lies in the lower part. In such a case the third and the octave must be used to conclude with. The ancient composers usually finished with the major third, whatever might be the nature of the principal key, and gave as a reason that, the minor third being more imperfect than the major third the latter was preferable in conclusion.

RULE XXXVI.

The parts should be kept at a suitable distance from one another, but the nearer they approach the better will be the effect they produce. There are cases where this rule admits of exceptions, but the endeavour should be to use them rarely, and so to manage as, where possible, to avoid their necessity. In order to facilitate the means of observing this rule it is permitted, in a difficult position, to make one of the upper parts pass below an under part.

RULE XXXVII.

It is prohibited in three-part counterpoint, as in two-part counterpoint, to make hidden fifths or octaves either between the two extreme parts, or between the intermediate part and one of the two other parts.

It is allowable, but very rarely, to deviate from this rule (as regards the intermediate part alone) in a case where its strict observance would impede the progress of the two other parts, or give rise to some still greater objection in the following bar.

There is no exception as regards the extreme parts with each other.

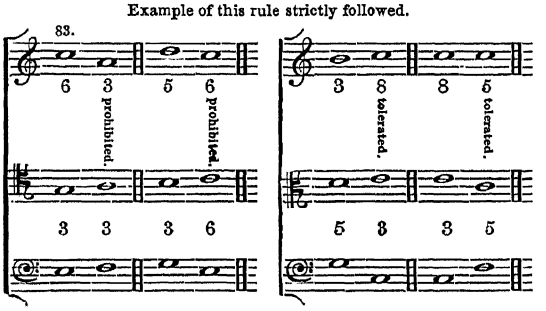
Observation.—It is useless to mention here the rule which prohibits two fifths and two octaves in succession, since this rule applies to all kinds of composition.

In like manner the prohibition against the introduction of two hidden fifths or octaves between the extreme parts holds good in all kinds of strict composition.

Rule XXXVIII.

In incomplete chords, the third or the sixth must not be heard in two parts at a time. It is prohibited to double the one or the other, on account of its imperfection and because it impoverishes the harmony. The doubled fifth or doubled octave is tolerated in incomplete chords, on account of its perfection. This rule, however, is subject to many exceptions, and there are several cases in which, for the sake of good harmony and in order to effect a judicious procedure of the parts, in short, to avoid important faults, the doubling of imperfect concords is allowed when all means of managing otherwise have been tried in vain.

Example of this rule strictly followed.



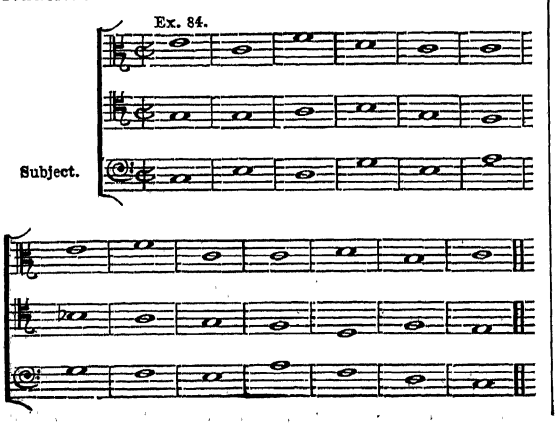
Rule XXXIX.

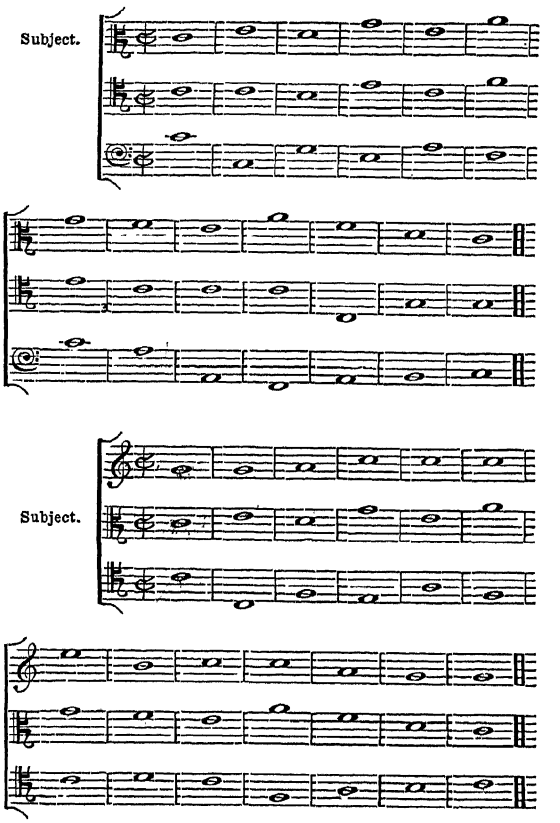
The upper parts should never form fourths with the lower part; consequently, the chord of the fourth and sixth must never be employed. A fourth between the intermediate part and the upper part is tolerated, as, for example, in the chord $\frac{6}{3}$, or in the incomplete common chord, according to the formula, $\frac{8}{5}$ allowed in the first bar and last bars.

Rule XL.

The chord should always be complete in the last bar but one.

In conclusion, an example of a lesson in three parts, of this species, is presented to the view of the student :—



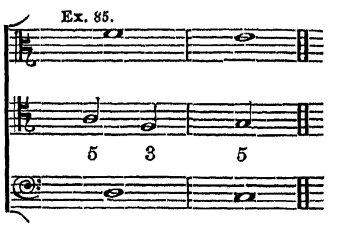


Three-part Counterpoint.

Second species—two minims against a semibreve.

Rule XLI.

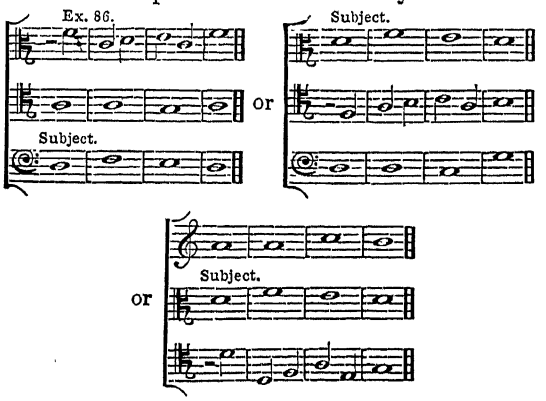
This species of counterpoint is subject to the same laws as the second order of two-part counterpoint; with the difference that, under favour of the two minims sustained by the complete common chord, two fifths placed each in the accented part of the bar may be saved, as shown by the following example :—



The melody of the middle part, which would be prohibited in two parts, is here tolerated on account of the higher part, the harmony of which conceals the defect of that in the middle part. This license is not admitted in the extreme parts, and, although tolerated in the middle part, it should not be abused, but be taken advantage of in the most difficult situations alone.

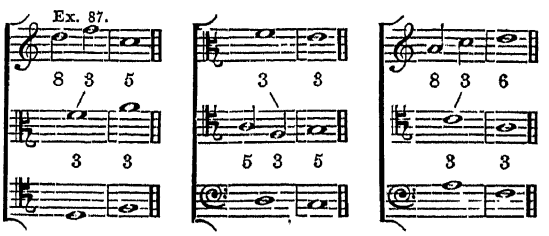
Rule XLII.

The two minims against one semibreve should be placed in each bar in a single part only at a time; the two other parts should contain only semibreves.



Rule XLIII.

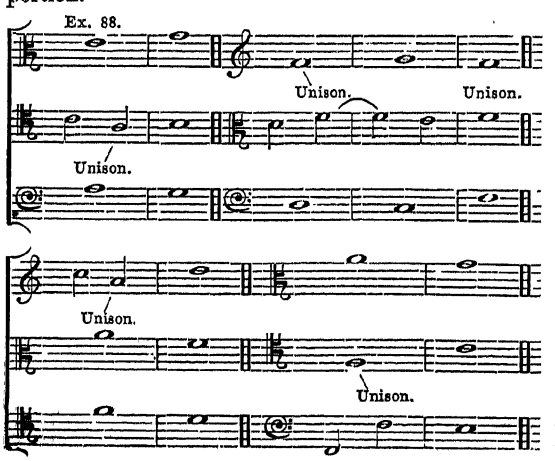
Doubling the third at the accented part of the bar should be avoided. This prohibition does not hold good in the unaccented part, where the third may be doubled.



There are cases in which the doubling of the third upon the accented part of the bar is unavoidable; but they are—or should be—extremely rare.

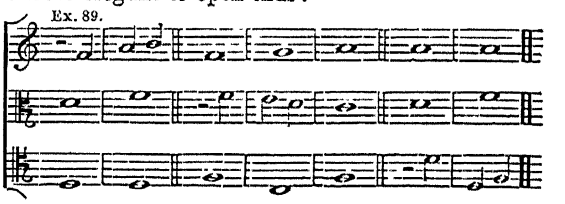
Rule XLIV.

A unison upon the accented part of the bar is only permitted when it is actually impossible to contrive otherwise. It is allowed at the first and the last bar. It is tolerated upon the unaccented portion.



Rule XLV.

The part which introduces the two minims should commence on the unaccented part of the bar; the accented portion being occupied by a half-rest. It is more elegant to open thus:—

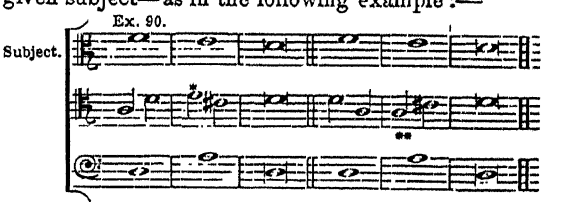


Rule XLVI.

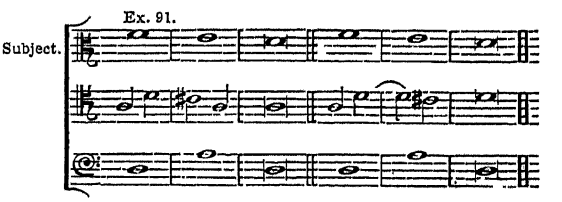
Both in the present species and in those which follow it is allowed—as was remarked with regard to the preceding kind—to cross the parts on occasions of emergency; that is, to cause the upper part to pass below the lower. At the same time, the power to do this is only granted for the space of one or two bars at the utmost.

Rule XLVII.

It has been prohibited, in the second order of two-part counterpoint, to strike the same sound twice in the part introducing the two minims. This prohibition holds good in the present species; although this rule is subject to exception, and the exception is even authorised by the example of classical authors. The exception affects the last bar but one—and no other; it is intended to obviate the objectionable points which might arise out of the nature of the given subject—as in the following example:—

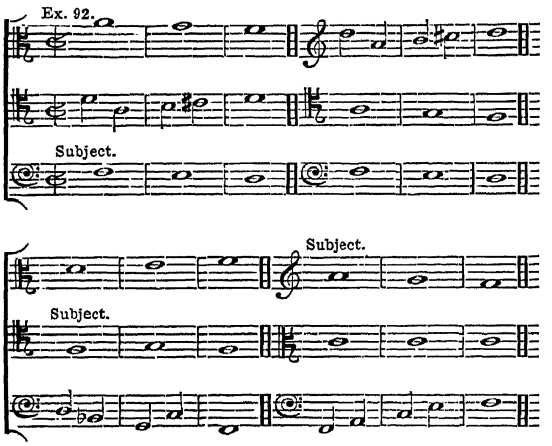


Counterpoint constructed in the manner shown in these two examples offers on the one hand, * the unison upon the accented part of the bar with the upper part, and on the other, ** the unison with the lower part. Here are two other examples which get rid of these objectionable points, at the same time fulfilling all the prescribed rules:—



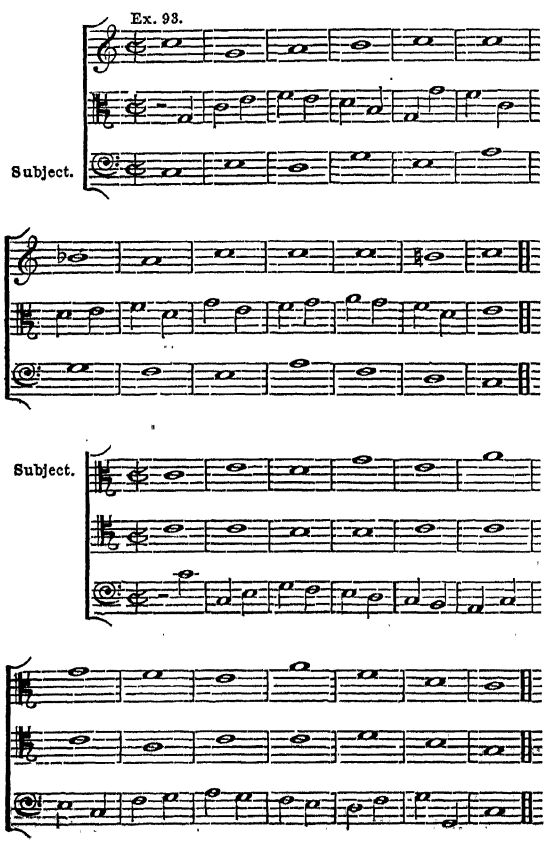
In this way, by taking advantage of the exception just cited, the objectionable points which occur in Example 90 are avoided, and, since there exists no express law to prohibit syncopation in this species, it may be introduced without reprehension, provided it be employed nowhere else than in the

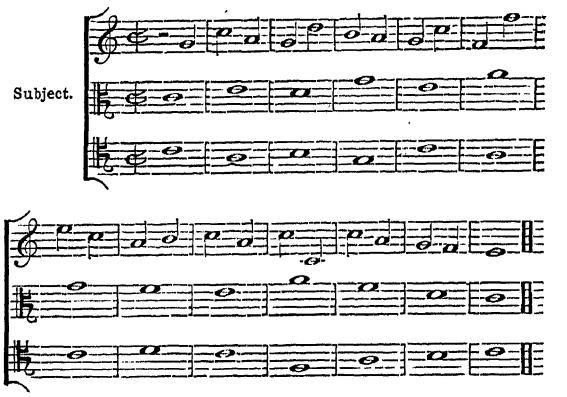
last bar but one. At the same time, if this discord can be avoided, it should not be used. The following examples serve to show that there are many positions in which it is very easy to avoid syncopation in the last bar but one.



Other methods, not indicated here, are left to the pupil's own discovery.

Model of a lesson in the present species.





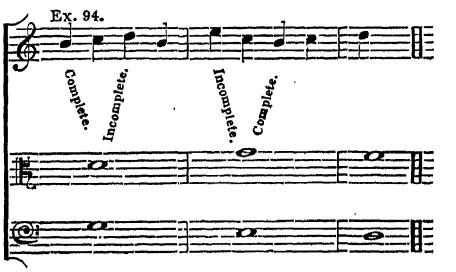
Three-part Counterpoint.

Third species—four crotchets against a semibreve.

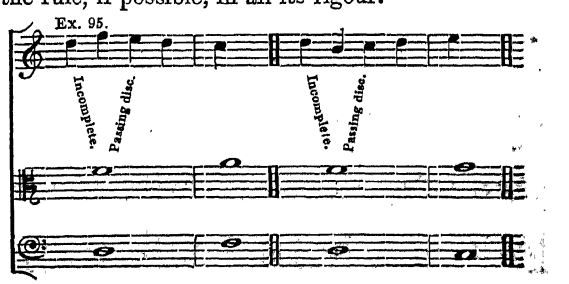
All that has been enjoined in the third species of two-part counterpoint with respect to four crotchets should here be recalled. In the present species they are affected by the same precepts.

Rule XLVIII.

It should be endeavoured, as much as possible, to cause the complete common chord to be heard at the beginning of the accented part of the bar. If no means can be found for this, it is indispensable to let it be heard at the commencement of the unaccented portion.



Although this rule is, in some sort, of absolute necessity, yet there are cases where it may admit of exceptions; since it occasionally happens that the complete chord can neither be introduced at the commencement of the accented nor the unaccented part of the bar—when, moreover, the unaccented portion may begin with a passing discord. However this may be, pains must be taken to observe the rule, if possible, in all its rigour.

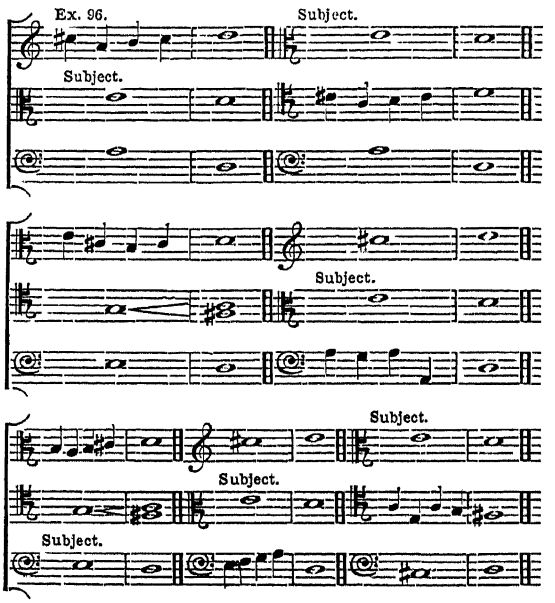


Rule XLIX.

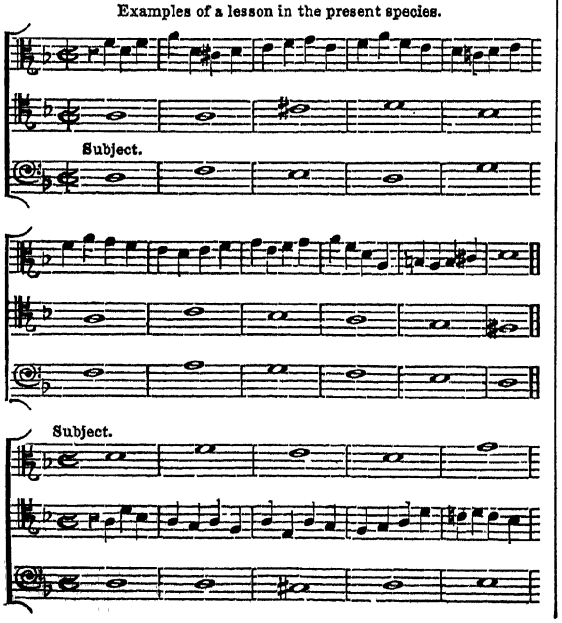
In the preceding species one single part introduced the two minims, while the two other parts had only semibreves. In the present species the same rule must be observed with regard to the four crotchets.

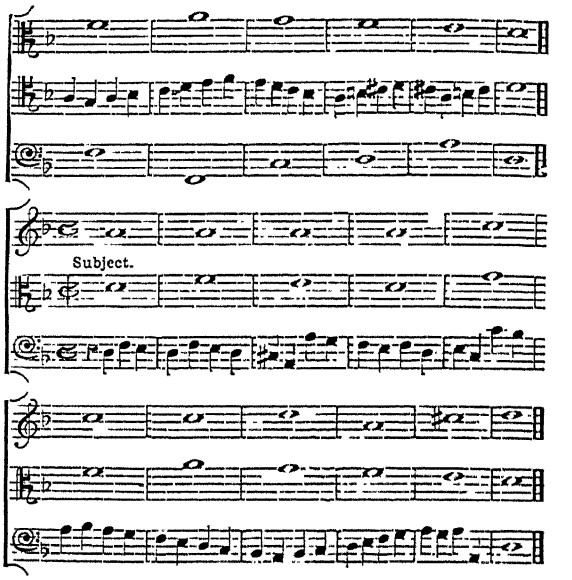
Rule L.

Syncopation, which was allowed at the last bar but one in the preceding species, is inadmissible in the present, because it cannot take place, on account of the four crotchets. Here are several examples of divers ways of concluding:—

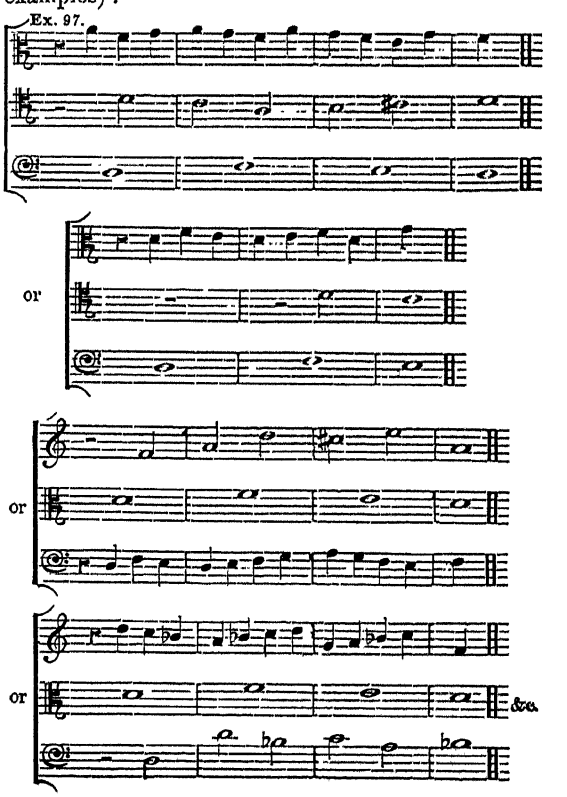


Examples of a lesson in the present species.





When the pupil has gone through these exercises, placing the crotchets in each part in turn, he may intermix the preceding species—viz., the two minims, with the present, after the manner indicated in the following examples. In this case, the part occupied by the minims commences after that taken up by the crotchets. (See the subjoined examples):—



In this mixture of the two species, it is well-nigh impossible but that one of the two parts be almost continually disjunct. Dispense, therefore, with the rigour of the rule, which enjoins the employment of conjunct movement in preference to disjunct.

Three-part Counterpoint.

Fourth species—on syncopation.

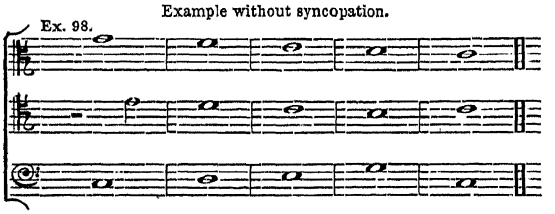
In the species about to be discussed, what has been said with reference to the analogous one in two-part counterpoint must be borne in mind, since the same laws serve here as a guide. It remains but to indicate the manner in which a third part should be introduced during syncopation.

Rule LI.

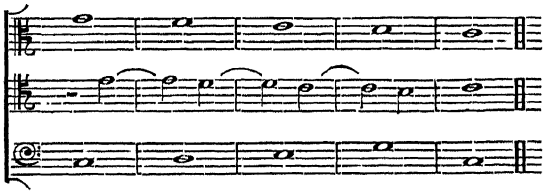
It has been already said,—and it is necessary to repeat here—that in the system of strict counterpoint among the ancients the syncopation, or discord, is but a suspension of the concord. On this principle, it follows, that the syncopation does not affect the nature of the chord in which it is placed, but that it merely suspends a consonant member of that chord. Consequently, the discord must descend gradually on the concord it has suspended, after having been prepared by another concord, forming part of the preceding chord. The other parts, therefore, should be, at the moment of the syncopation, in concord with the resolution of the discord.

Example without syncopation.

Ex. 98.



Example with syncopation.



It is seen, by this latter example, that the two other parts are the same whether the syncopation be employed or not, and that while being struck with the discord they naturally form a concord with its resolution.

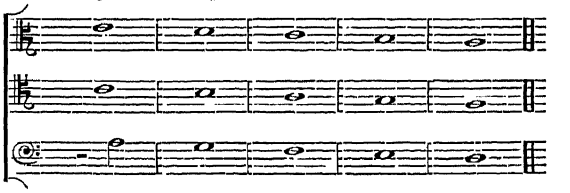
Observation.—What has been said in the preceding rule with reference to the syncopation placed in one of the two upper parts equally affects the syncopation placed in the lower part. Nevertheless, if certain precautions be not taken, such faults may arise as are about to be placed before the pupil, from the commission of which he must escape with skill and discernment.

Suppose, for instance, a succession of syncopations such as this:—

First form.

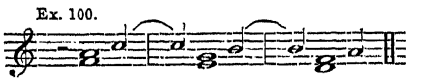
Ex. 99.

Leaving out the syncopations, this second form is the result.



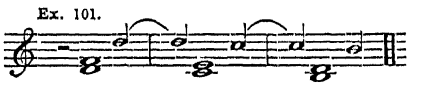
According to the theory that discords are but suspensions of concords, the result offered by the second form is faulty in consequence of its presenting a succession of fifths, which is forbidden. Although this result is defective, the first form is not so according to the authority of the Classics, who did not scruple to employ syncopations in this manner, affirming that the discord in this case saves the fifths which result. It is true that they never employed so prolonged a succession of discords of the kind; but in any case their opinion appears to me erroneous, notwithstanding that custom has sanctioned it; for, on the principle that the discord is a mere suspension of the concord, it should not affect the nature of a chord, it can only suspend the effect: but since the Classics have pronounced judgment, we must of course submit. Not being able, therefore, to denounce a sanctioned error, the least that can be done is to endeavour to use it rarely, in difficult dilemmas, and only to take advantage of this disposal of a syncopation during two bars at most. The following example is in the same class with the preceding one; subject to the same objections, and to the same needful precautions.

Ex. 100.



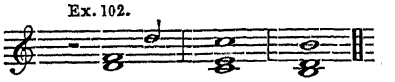
The same classical authorities who have given their approval to the forms of syncopation above cited, condemn a succession of discords in the progression stated below.

Ex. 101.



The more perfect concords are (say the Classics) the less harmonious are they, and discords prepared by concords, such as the octave or the unison, cannot save the objectionable point which is the result. This objectionable point is striking; since, by leaving out the syncopations of example 101, there will be a succession of octaves between the extreme parts.

Ex. 102.



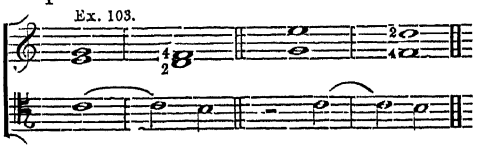
The effect of all this is that discords, according to the Classics, and notwithstanding the severity of this kind of composition, may save consecutive fifths, but they never can save consecutive octaves.

Rule LII.

In this species all the discords may be employed—viz., the discord of the *second;* of the *fourth;* of the *seventh;* and of the *ninth.*

The discord of the *second* should be accompanied by the *perfect fourth,* and can occur only in the lowest part.

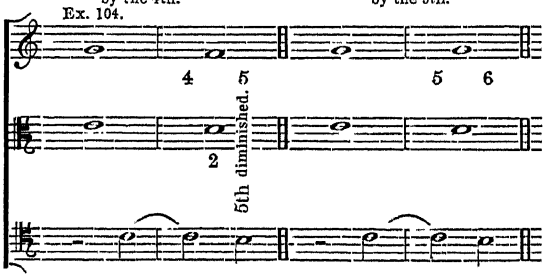
Ex. 103.



There are cases where the discord of the *second* may be accompanied by the *fifth,* and this is more in conformity with the true principles of strict counterpoint, which prohibit, in some measure, the employment of the *imperfect fifth*—an interval not avoided in Example 103.

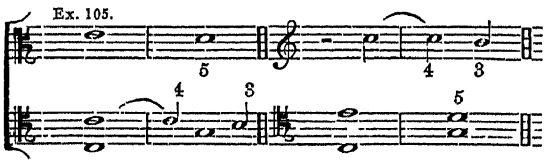
Example of the 2nd accompanied by the 4th. Example of the 2nd accompanied by the 5th.

Ex. 104.



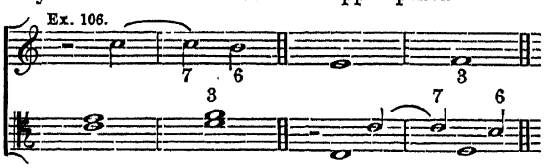
The discord of the *fourth* should be accompanied by the fifth. This discord may occur in the middle part, or in the highest part.

Ex. 105.



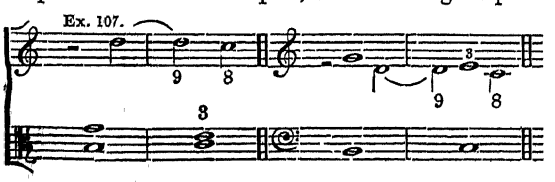
The discord of the *seventh* should be accompanied by the *third,* and resolved upon the *sixth.* It can only occur in one of the two upper parts.

Ex. 106.



The discord of the *ninth* should be accompanied by the *third,* and resolved upon the octave. It may be placed in the middle part, or in the higher part.

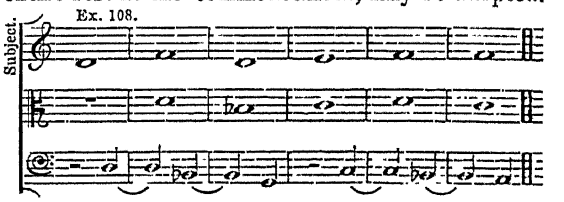
Ex. 107.

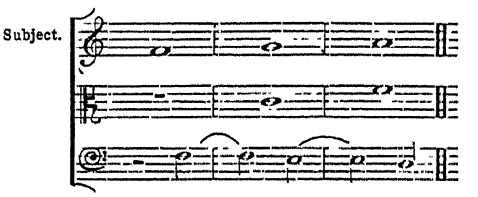


Rule LIII.

When by the nature of the given subject, by the progression of the harmony, or by the disposal and manner of singing the parts, it is impossible to syncopate, either with the discord, or without the discord, without reprehensible consequences, syncopation may be dispensed with altogether, or a half-rest in the middle of the piece, and even an entire rest at the commencement, may be adopted.

Ex. 108.

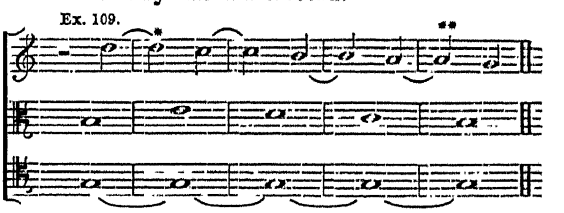




Rule LIV.

It is recognised that discords must be prepared and resolved by concords. There are circumstances, however, where a discord can be prepared and resolved by another discord.

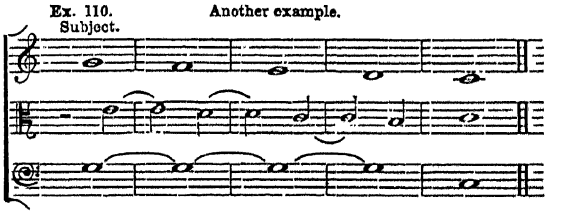
Ex. 109.



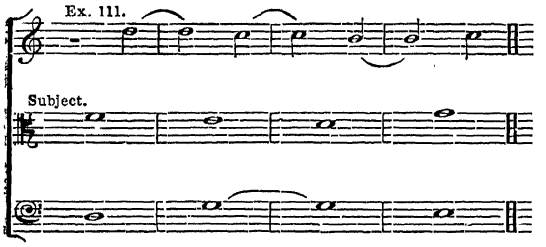
These combinations can only take place when the lower part sustains the same sound during several bars in succession. Provided the first discord * be prepared by a concord, and the last discord * * be resolved by another concord, all that occurs between those extremes may be either concord or discord alternately, without following the prescribed rules, upon condition, however, that the unsyncopated part determines the harmony. This sustained sound in the lower part is called a *pedal.*

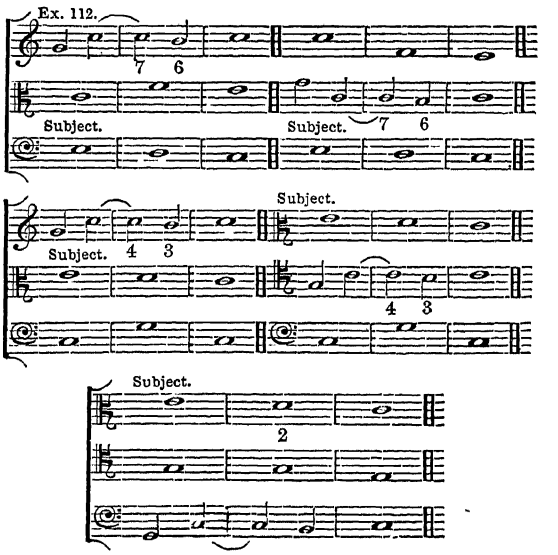
Ex. 110. Another example.

Subject.



By this method, were it impossible to syncopate otherwise, the pedal might be employed during two or three bars, even in the middle of the given subject, if the theme admit of it.

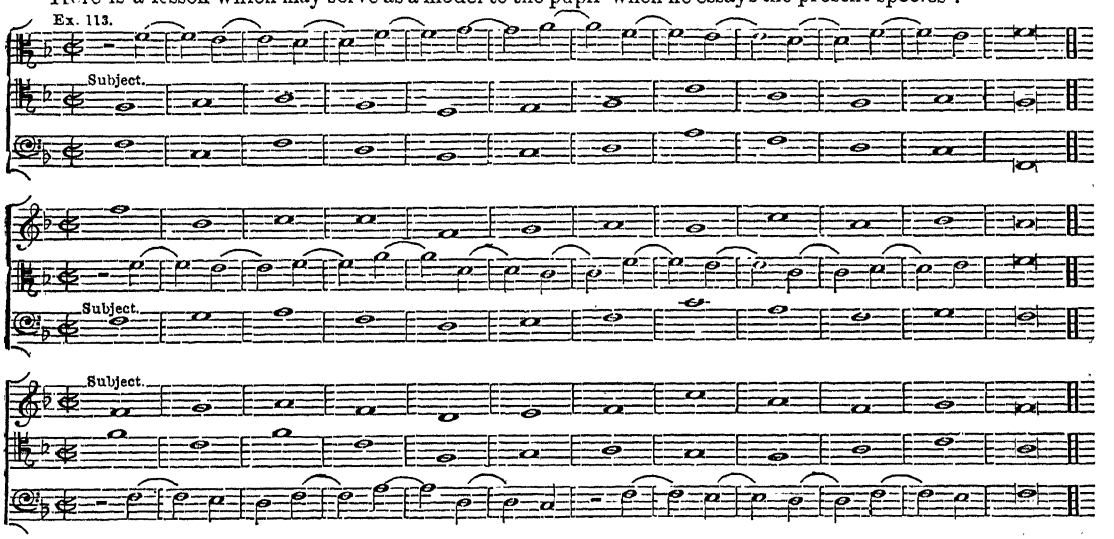




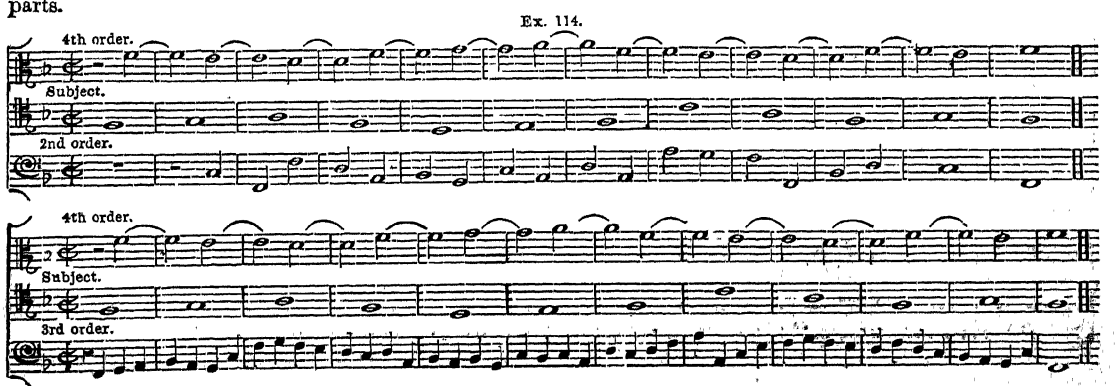
Rule LV.

The last bar but one should have, if the subject admit of it, the discord of the seventh when the subject lies in the lower part; the discord of the fourth when the subject lies in the middle part, or in the higher part, and the discord of the second when the syncopations are placed in the lower part.

Here is a lesson which may serve as a model to the pupil when he essays the present species :—



After the pupil has gone through this exercise he may combine the second and third species with the present by placing the subject in each part in turn, and adopting either of the other two orders for the two other parts.



Three-part Counterpoint.

Fifth species—florid counterpoint.

It is superfluous to add fresh rules to the present species, since it is composed of all the others; therefore, what has been hitherto said must serve as the basis for treating florid counterpoint. I will merely give a model of this species, with the remark that after having gone through the exercise according to the manner shown in the following example, the pupil may combine the second species with the fifth and then introduce florid counterpoint into the parts which do not form the given subject.

Florid counterpoint in one part.

Ex. 115.

Subject.

Example of the 2nd species of combined florid counterpoint.

2nd order.

Subject.

Florid counterpoint.

Example of florid counterpoint in two parts.

Subject.

Florid counterpoint.

Florid counterpoint.

Four-part Counterpoint.

First species—note against note.

While the rules of three-part counterpoint are not so severe as those of two-part counterpoint, there is ample reason why those of the counterpoint now in question should be still less rigid. Relative to this there will be found, even among the most classical composers (particularly in Palestrina), instances such as might seem, at first sight, actual faults, or, at least, too great licenses; but the various difficult positions in which these passages occur, and the frequent use the masters have made of them, prove that they are adopted only under favour of an abatement of severity in the rules; which abatement, as has been observed, accrues in proportion to the increased number of parts. Thus examples which at first sight appear faulty, eventually become authoritative.

Rule LVI.

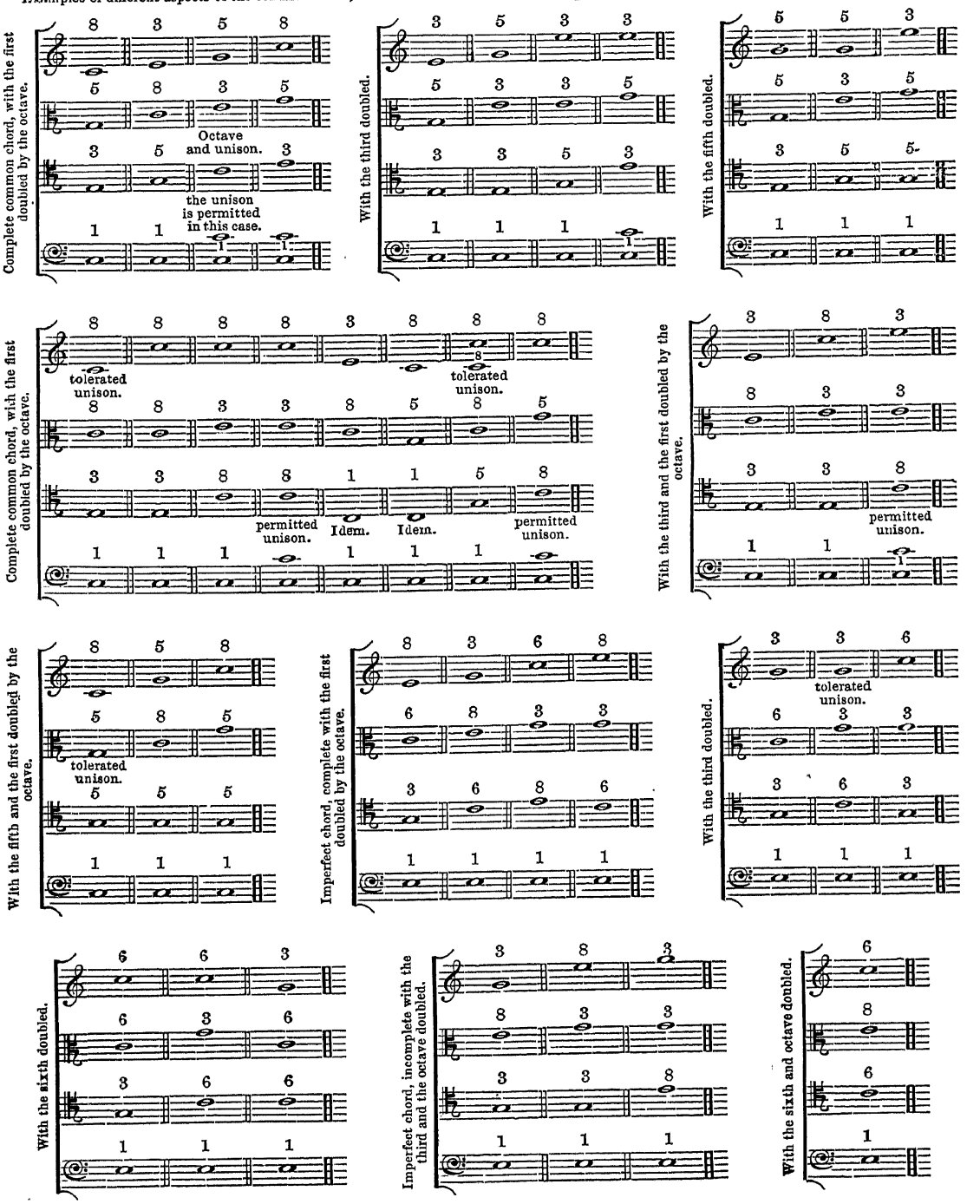
The chords of $\frac{5}{3}$ and of $\frac{6}{3}$ being composed of three members only, it is necessary to double one of these members in four-part counterpoint; thus in the chord $\frac{5}{3}$ all its members may be doubled in turn, according to the position of the parts, but the octave and the third should be doubled more frequently than the unison or the fifth. If one or other of these chords be employed when incomplete — which is permitted and often necessary—it is then requisite to double two of them, or triple one of them, an expedient to which recourse should be had only in perplexing situations.

Observation—The employment of the unison in the present species should be avoided as much as possible, especially in the upper parts, where, however, it is sometimes tolerated. It is permitted in the two under parts, provided this permission be not abused, and that it be employed only after having exhausted every means of avoiding it. It is open to no reproach, with regard to all the parts, in the first or last bar.

In the same way, all the members of the chord $\frac{6}{3}$ may be doubled, but preference should be given to doubling the third rather than the others. Experience, and the application of this rule, will instruct the pupil how to select with taste the member of each chord which it will be most advisable to double.

Observation—It would be difficult to assign a positive reason for the preference to be given to one member of a chord rather than to another, in doubling it. It seems, however, that by doubling the third more frequently than the other concords a more harmonious combination is attained, and that a considerate choice in these doublings imparts more or less elegance and natural grace to the melody of each part, besides leading to the avoidance of defective procedure between one part and another.

Examples of different aspects of the common chord, and of the chord of the sixth complete; or incomplete by doubling one of their members.



These two chords will have more or fewer different aspects according to the pitch of the note in the undermost part. It is for this reason, and because of the particular movement in each part, that there is a difficulty in employing the complete chord in each bar.

Rule LVII.

It should be so contrived that the parts are neither too distant from one another nor too near —especially as regards the under part; above all, the employment of several successive thirds between

the tenor and the bass should be avoided as much as possible. Endeavour must be made to keep the parts at a medium and appropriate distance from each other.

Observation.—When the parts are brought too nearly together towards the under part they produce a dull and heavy effect; when they are too much dispersed the effect is indefinite.

Rule LVIII.

With regard to allowing an upper part to pass below an under part, for the space of two or three bars at the utmost, what was done in two-part and three-part counterpoint may be done here. This method may effect the avoidance of many faults and induce an easy melody in the parts.

Rule LIX.

Two octaves and two fifths, in succession, by direct movement, are invariably prohibited in all the parts. But two fifths are tolerated by contrary movement in the three upper parts between each other, and in the two middle parts with the bass. They are sometimes tolerated between the two extreme parts, but the permission must not be abused; it is when other means have been in vain attempted that they may be employed.

Rule LX.

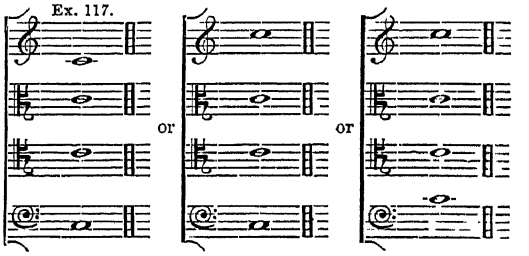
It is permitted to pass to a perfect concord by direct movement in the two middle parts between each other, and in these same parts relatively to the soprano and to the bass. This permission does not extend to the two extreme parts unless it be absolutely needful thus to avoid the commission of a greater fault.

Rule LXI.

The complete common chord should be employed at the first bar, but if this obligation prevent an easy flow of melody in all the parts when passing to the second bar, and even to the third, it would not be wrong to commence with the incomplete chord. This permission may even be extended to the employment of the same sound in all the parts, it being understood, however, that the movement of the parts, with respect to what follows, is thus better suited.

Examples of this latter disposal.

Ex. 117.

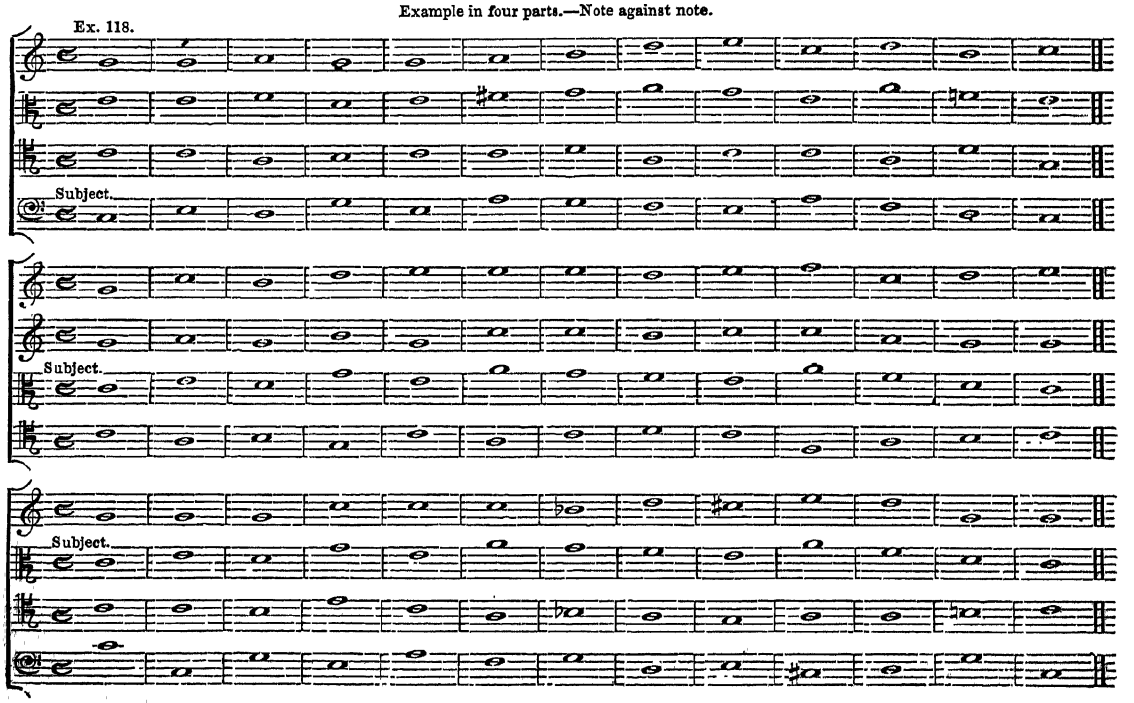


All that has just been said may serve to establish also the relation of the last bar with the one that precedes it, and with the one which comes before that; and the examples above-cited may be so applied.

Observation.—By the aid of the rules in this species, and with the assistance of the precepts set forth in two part and three-part counterpoint, the pupil may, after having gone through the exercises in the first species, proceed to the second, and then to the third, without need of additional rules. By examining the following examples it will readily be perceived that all which has been hitherto said respecting the three first species is quite sufficient.

Example in four parts.—Note against note.

Ex. 118.



Subject transposed.

Example in four parts—two against one.

Subject.

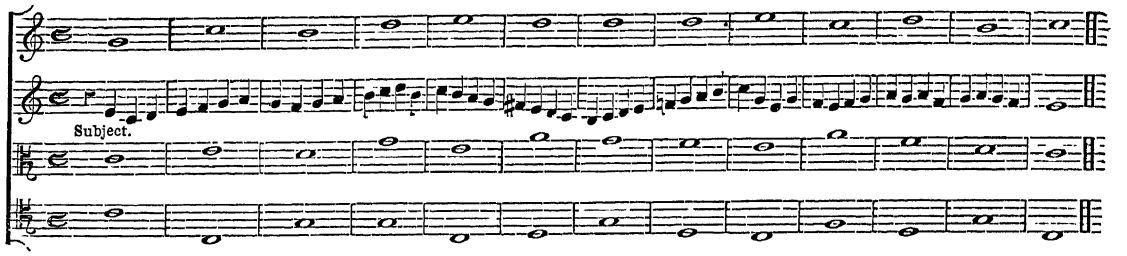
Subject.

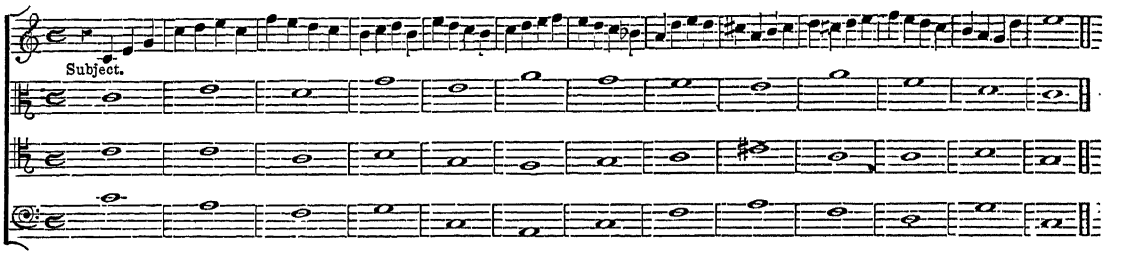
Subject.

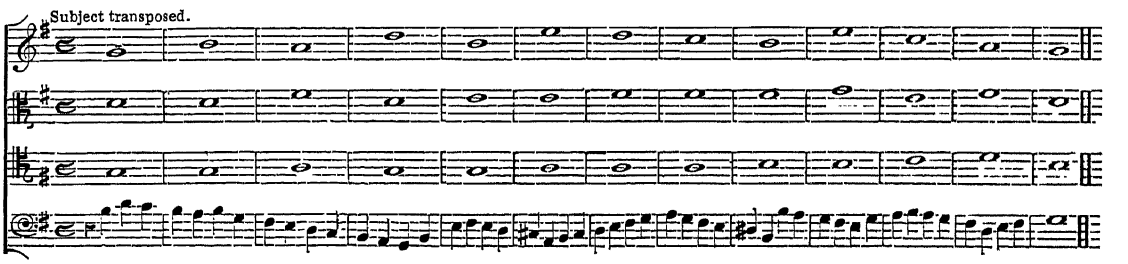
Subject transposed.

Example in four parts—four crotchets against a semibreve.

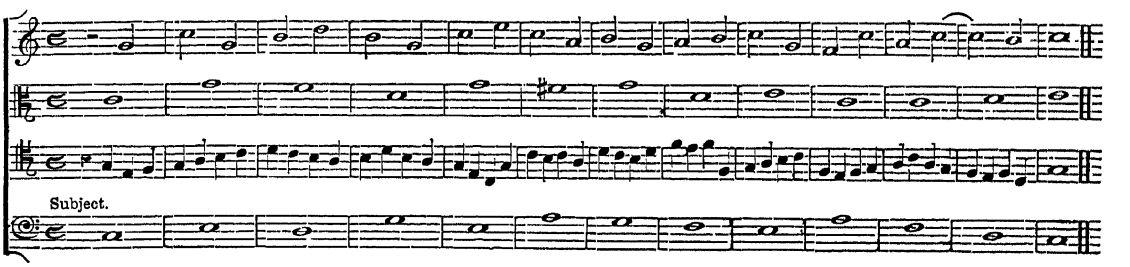
Subject.







After having studied these three species, by placing the given subject in each of the parts in turn, the pupil may set himself the task of combining these three orders, after the method indicated in the following example :—



Four-part Counterpoint.

Fourth species—on syncopation.

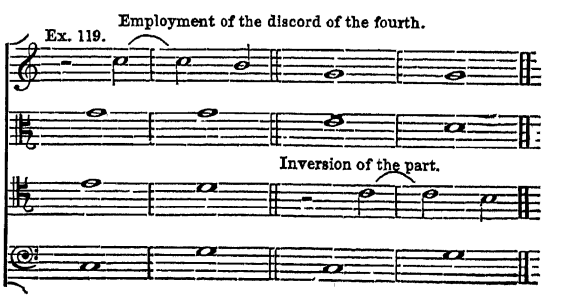
Besides the established rules for syncopation in two-part and three-part counterpoint which should serve as a guide in the present order, there are other precepts and injunctions to be added to those which have been heretofore laid down with regard to syncopation.

Rule LXII.

In the first place, the chord should always be complete in a bar, either when the syncopation forms a discord or a concord; in the latter case, if the chord be not complete on the accented part of the bar it must necessarily be so on the unaccented portion.

Rule LXIII.

All the discords may be employed; in what manner is here seen :—



Employment of the discord of the seventh.

Inversion of the part.

Employment of the discord of the ninth.

Inversion of the part.

Employment of the discord of the second.

Observation.—It was said in rule LXII that the chord should be complete when the syncopation forms a discord; and upon examining the preceding examples it will appear, at first, that the chords are not complete at the moment of the occurrence of the discord; nevertheless, they are so, if it be remembered that discords are merely suspensions of concords. According to that, the discord need only be left out, and the resolution substituted, in order to make it clear that the chord is complete upon the accented part of each bar.

Extension of the rule.—It has just been seen in what manner discords should be introduced into four parts with but one chord in a bar; we will now show another manner of employing them, which necessarily produces two chords in a bar, and sometimes alters the resolution of the discord by causing it to descend upon another interval than that upon which it is usually resolved.

Employment of the fourth. Employment of the seventh.

1. Ex. 120. 2. A.

Inversion of the parts.

B

Inversion of the parts.

Employment of the ninth.

Inversion of the parts.

Inversion of the parts. Inversion of the parts.

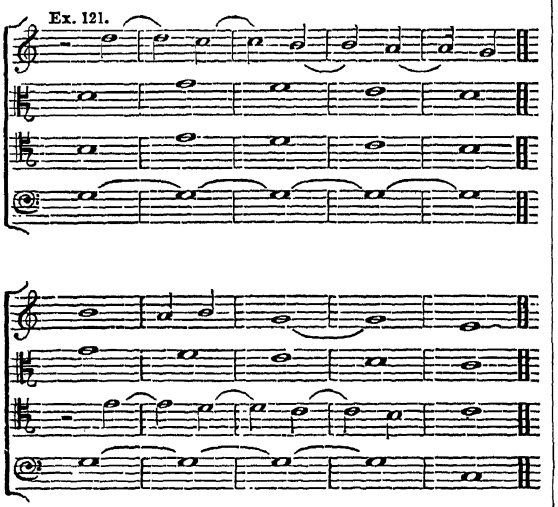
Employment of the second. Inversion.

C

These Examples include two kinds of discords; one being always suspensions, but the concord upon which the suspension is resolved belongs to a chord which is not that upon which the suspension occurs, as in the examples marked 1 and 2. The others are not suspensions, they are discords introduced into the chord, and forming part of it, as in examples A B C. Thus are obtained the composite chords called chord of the dominant seventh, of the seventh, of the second, &c. By these different examples it is seen that the discord of the fourth may be resolved upon the fifth, or upon the sixth; that the seventh may be resolved upon the sixth, or upon the third and the fifth conjointly; that the discord of the ninth is resolved upon the octave or upon the third, or upon the sixth; and that, lastly, the discord of the second may be accompanied by the fourth alone, either perfect or augmented, or by the fourth and sixth at the same time.

It should be remembered what has been said in Rule LIV. respecting the manner of introducing discords upon a sustained sound in the under part, called a Pedal. We revert to it here as a reminder that they may be introduced nearly in the same way in four parts; the fourth part making no difference in what has been said.

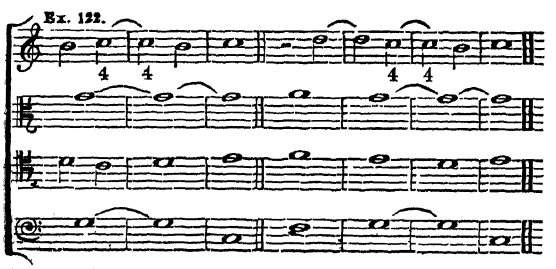
Ex. 121.

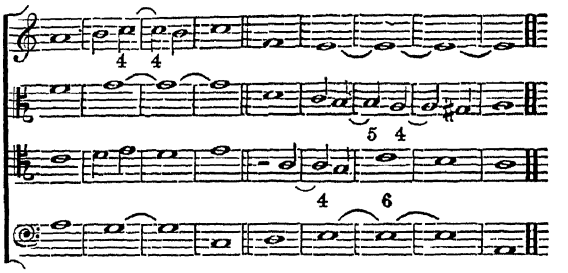


By leaving out the pedal in these two examples it will be seen that what takes place upon the pedal in the first example is, in fact, no other than a succession of discords of the seventh resolved upon the sixth; and that what takes place in the other is a succession of seconds.

Other examples are given below of different ways of introducing discords upon a pedal. These examples are quoted from the works of Palestrina, and show that this classic has used the discord of the fourth without preparation, in order that it may become its own preparation.

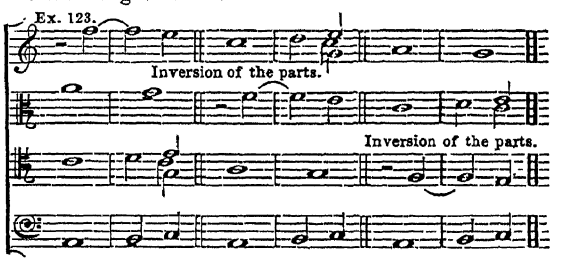
Ex. 122.





The use of the imperfect fifth is also permitted, in the following manner:—

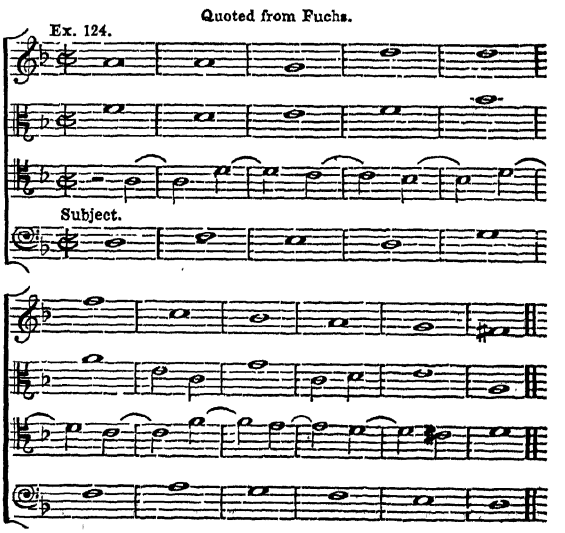
Ex. 123.



It might be thought, at first sight, that all these combinations are inadmissible in the present species, since, in imitation of the same species in two-part and three-part counterpoint, minims should not be employed here except in the part where the syncopations occur, while the other three parts should have but one semibreve in each bar; but in this order of four-part counterpoint it is allowed, when the case requires it, to substitute occasionally two minims for the semibreve in the parts which do not form the given subject. This method may be employed for dissonant syncopations, as well as for consonant syncopations; wherefore, by the help of this permission, it is possible to introduce discords whenever they may occur, in the manner pointed out in the preceding examples, and so easily escape from some embarrassing passages. These means should however be employed with reserve, and without abuse of the permission. The example of a given subject, accompanied by three other parts, will show the proper mode of operation as regards the present species.

Quoted from Fuchs.

Ex. 124.



In the foregoing example the two minims substituted for a semibreve are not prodigally used; and this plan must be observed in order to become practised in overcoming the difficulties of having only semibreves in all the parts save that which contains the syncopations. See the following example:—

Subject transposed. Ex. 125.

Subject.

Subject transposed.

These examples present some unisons between the two middle parts upon the unaccented parts of the bar, but such unisons are, in some sort, tolerated in this species, on account of the restraint which arises from the obligation to have all the syncopations in the same part. At the same time, I would recommend much discretion in the use of these unisons, which should only be introduced after all means of avoiding them have been fruitlessly tried.

After having gone through all the exercises sufficiently, in the way denoted in this species, the species of two minims and of two crotchets may be combined with syncopation: giving one of these species to each part in turn.

Example from Fuchs.

Ex. 126.

Subject.

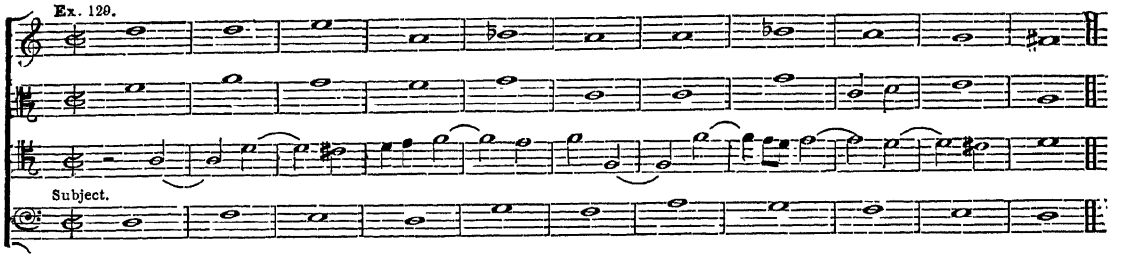
The crotchet part may begin with a rest, thus— Ex. 127. and the minim part with a bar-and-a-half rest, in order to give more elegance to the introduction of each:— Ex. 128.

Four-part Counterpoint.

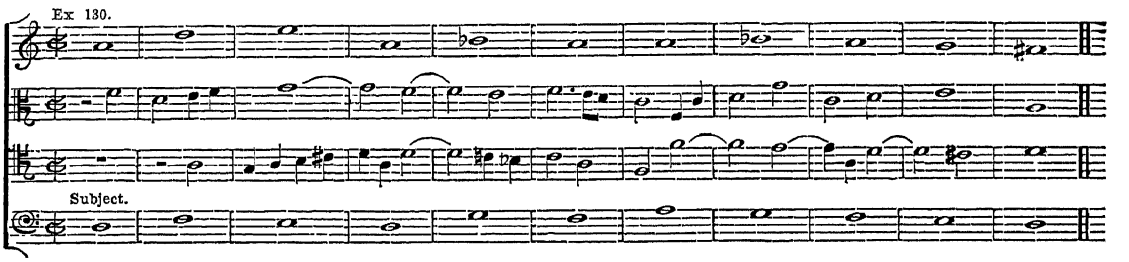
Fifth species—florid counterpoint.

The rules established by the five orders of two-part, three-part, and four-part counterpoint suffice for the practice of florid counterpoint, without need of adding new ones. Here is an example of the present species:—

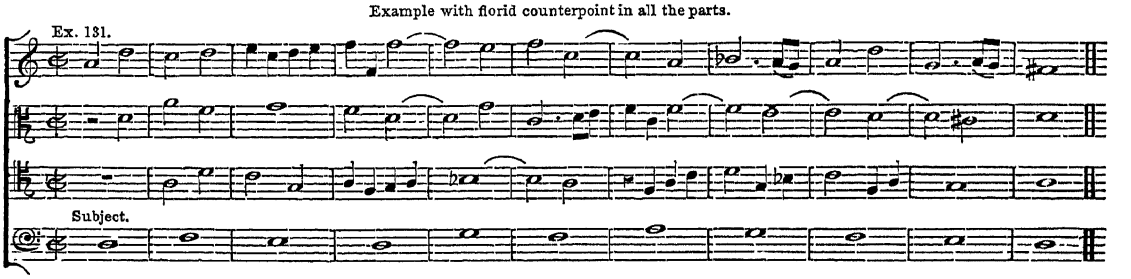
Example quoted from Fuchs.



When the pupil is sufficiently practised in these exercises, florid counterpoint should be introduced into two parts at a time, and, finally, into all the parts, with the exception, of course, of the one containing the given subject.



Example with florid counterpoint in all the parts.

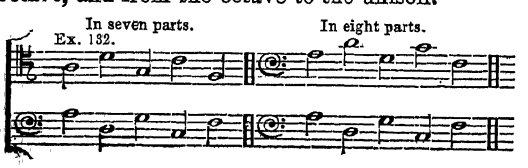


Counterpoint in five, six, seven, and eight real parts.

By the term *real* parts is understood parts proceeding together, each with a melody of its own.

It has already been observed that in proportion as the number of parts increases the rigidity of the rules lessens. It is therefore necessary to say here that in the species about to be treated of unisons are tolerated, as well as two fifths, by contrary movement, even between the extreme parts. Much reserve should however be shown in the employment of these licenses. Two-fifths, by direct movement, are likewise tolerated, when the one is perfect and the other imperfect, as in the leaps of a major sixth.

In counterpoint of seven or eight parts, the two lower parts may proceed from the unison to the octave, and from the octave to the unison.



It is well to mention here that, in florid counterpoint in from five parts to eight, when two, three, or four parts only are made to proceed at once, the same strict precepts hold good which were laid down in two-part, three-part, and four-part counterpoint; it is only when five, six, seven, or eight parts actually proceed together that any abatement of severity in the rules comes into operation.

There are two methods of composing in eight parts, the first is by placing the two *trebles* immediately after one another, and the *contraltos*, the *tenors*, and the *basses* in the same order. The second is by dividing the eight parts into two choirs, each composed of four parts—viz., a *treble*, a *contralto*, a *tenor*, and a *bass*. These two separate choirs should be used in such a way as that one of the two may proceed alone, and as that the two may alternately interrogate and respond. The choir which is silent while the other proceeds should resume before the other comes to a close, and both should conclude together. The two *basses* may enjoy the privilege indicated in the above example, and proceed from the unison to the octave.

The ancient authors, when they composed for two

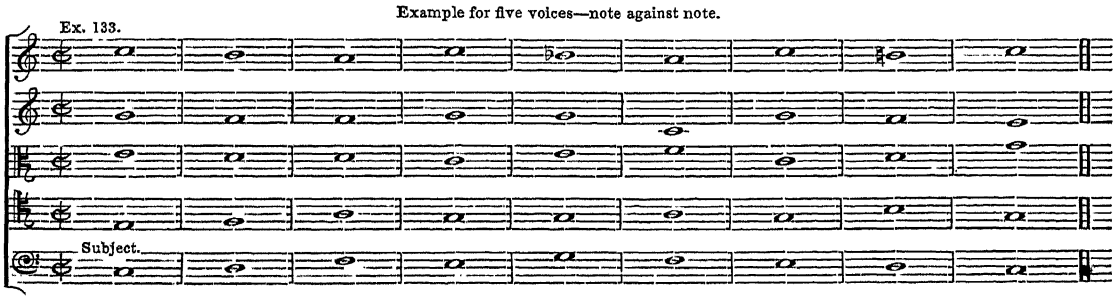
choirs, took care to make the harmony complete in each choir; as much, at least, as the nature of the subjects they treated and the disposal of the parts would allow. They imposed this obligation upon themselves on account of the distance which frequently separated the choirs, and in order that the auditors who chanced to be situated nearer to one choir than the other might receive a more agreeable impression from hearing the harmony complete. At the same time, this condition is not strictly indispensable.

The old masters have written compositions for as many as six choirs at once.* Much skill and attention are requisite in overcoming all the difficulties resulting from so great a combination; but everything may be accomplished by diligent labour joined to a flexible organisation.

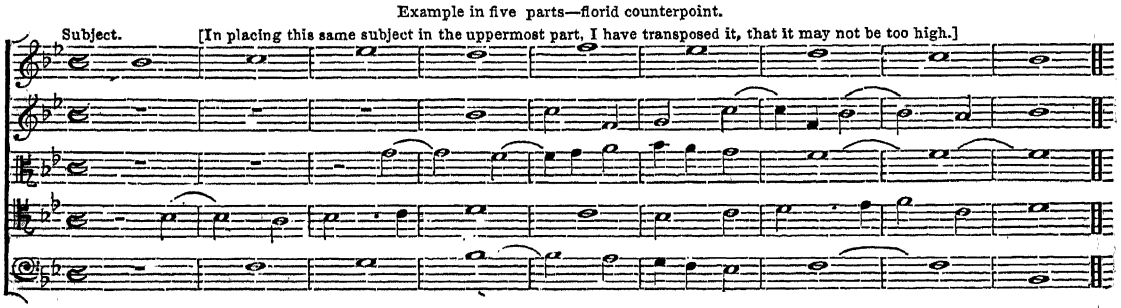
When four-part counterpoint has been sufficiently studied, the pupil should advance steadily through counterpoint in five, six, seven, and eight parts, commencing by note against note, on a given subject, and then by writing, on this same subject, florid counterpoint in all the parts, without going through all the detail of minims, crotchets, and syncopations. The habit should be acquired, in writing for five voices, of using now two *trebles*, now two *contraltos*: then two *tenors*, or two *basses*: for six voices, now two *trebles*, or two *contraltos*, then two *trebles*, two *tenors*, or two *basses*, &c., &c.; for seven voices, the same alternation, until composition in eight parts is attained, where each voice is alternately doubled.

Here follow examples of given subjects for composition in five, six, seven, and eight parts; first in note against note, and then in florid counterpoint. The subject may be placed in whichever part is preferred; nevertheless, in the assemblage of so many parts, the subject might become indistinct were it placed in one of the middle parts: the effect will therefore be better if the subject be placed in one of the extreme parts. But the pupil will do well, for the sake of practice, to place it also in one of the middle parts, in order that he may acquire the power of vanquishing all sorts of difficulties.

Example for five voices—note against note.

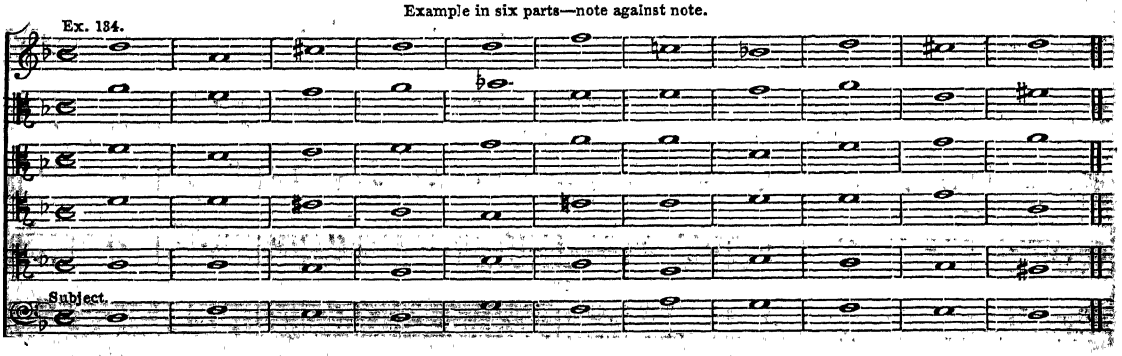


Example in five parts—florid counterpoint.



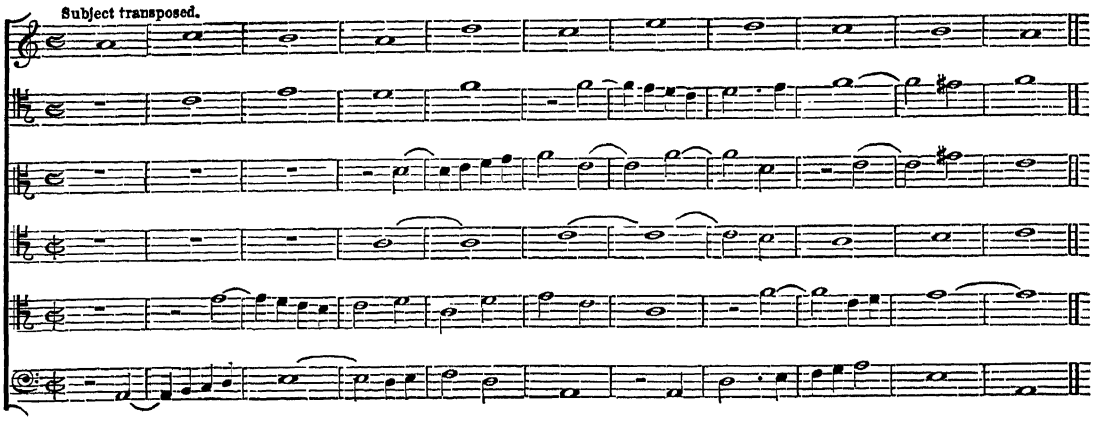
[In placing this same subject in the uppermost part, I have transposed it, that it may not be too high.]

Example in six parts—note against note.

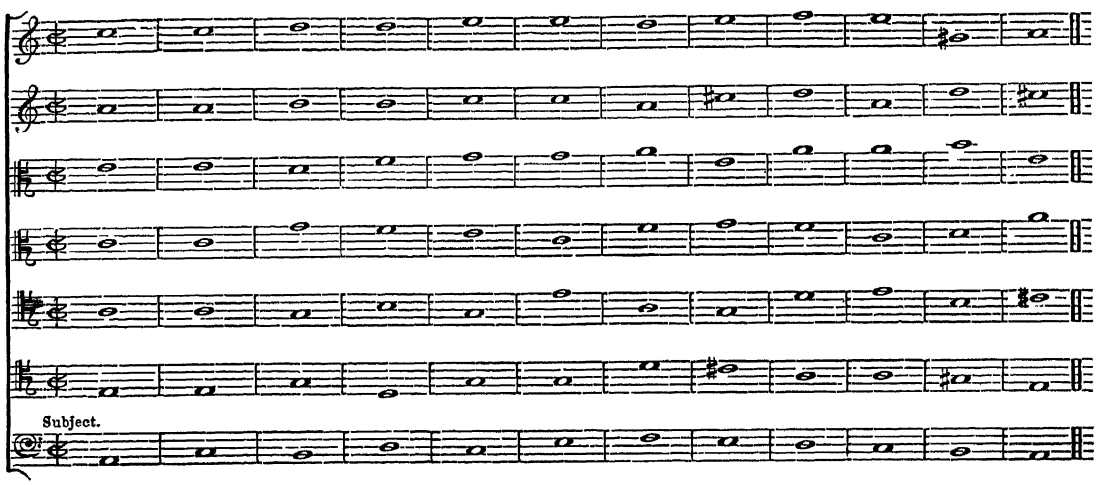


* They have often exceeded this number; an example is to be met with in Marpurg, of a canon for 24 choirs—that is to say, for 96 voices.

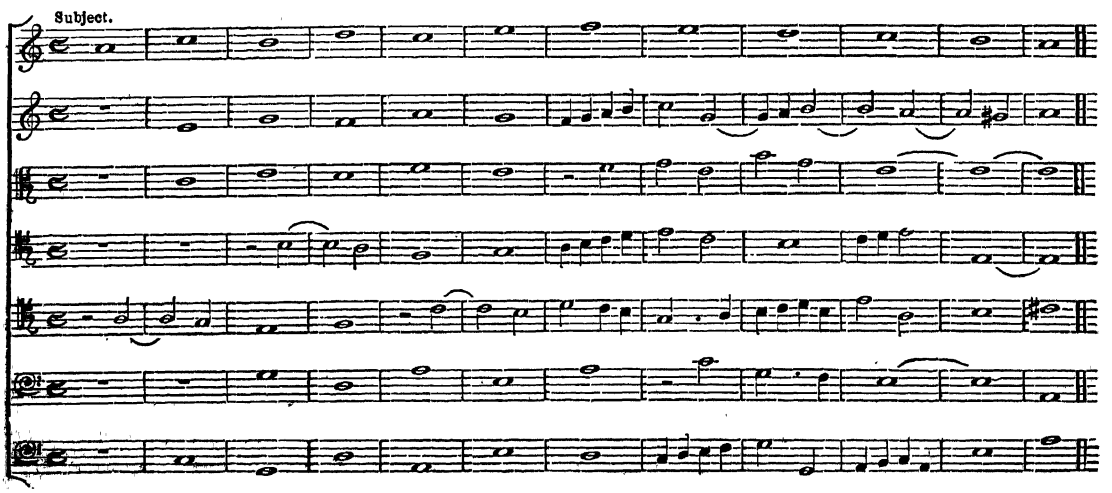
Example in six parts—florid counterpoint



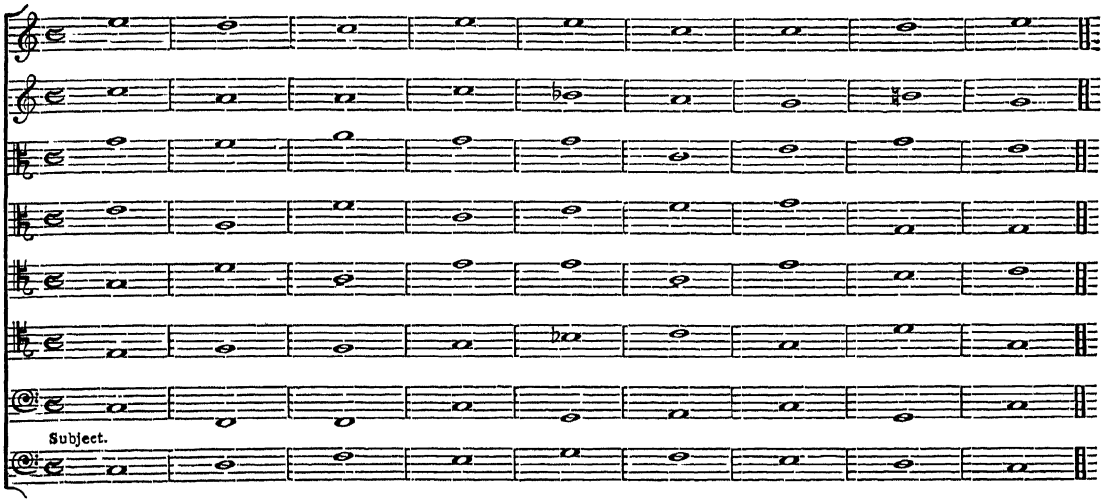
Example in seven parts—note against note.



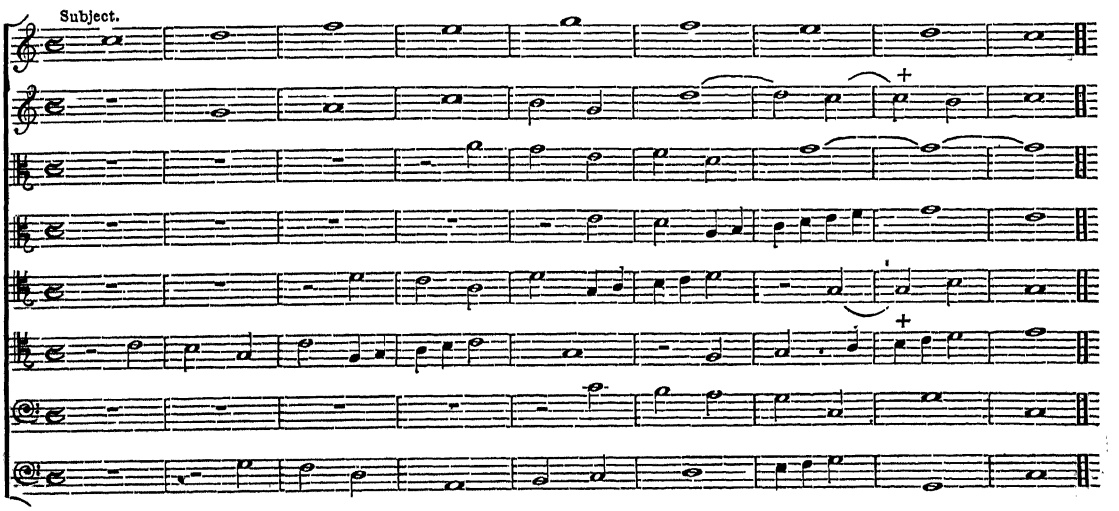
Example in seven parts.—Florid counterpoint.



Example in eight parts.—Note against note.

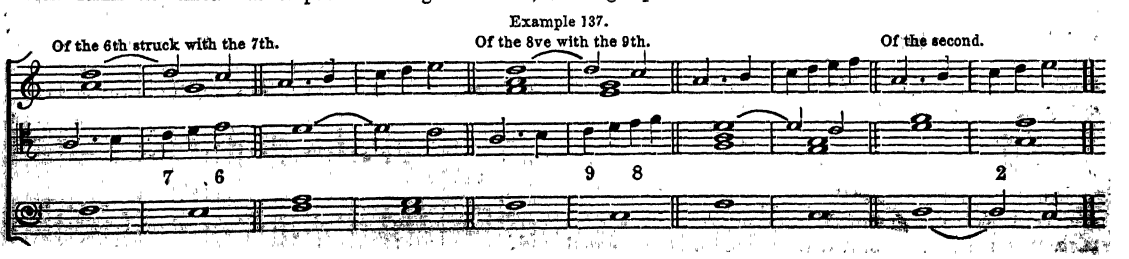


Example in eight parts.—Florid counterpoint.



Observation.—The last bar but one of this example presents a method of employing the suspension to which the particular attention of the pupil should be drawn. The two parts marked with a cross + form at once the suspension and the suspended concord. The second soprano sounds the fourth to the bass, which fourth is prepared and resolved according to rule; while the second tenor sounds the third. The only method of judiciously employing these two intervals, one of which seems to exclude the other, is shown in the example—viz., the part which forms the discord must pursue its regular course, while the other should contain the concord in a series of ascending notes by conjunct movement, without stopping on the concord. This rule equally applies to the sixth struck with the seventh, the octave with the ninth, &c. It should be observed that these two parts ought always to be placed in two different octaves; that is to say, the concord should never have the suspension in the second, but in the ninth, or in the seventh. It is needless to add, that the employment of this method is only tolerated in composition for a large number of voices—as many as seven or eight parts.

Example 137.



Example for two choirs, in florid counterpoint, without a given subject.

Ex. 138.

First choir.

Second choir.

All the examples here given show the manner in which counterpoint should be treated according to the number of parts employed. It will be seen, in the examples of note against note, that unisons are not to be avoided in certain cases, any more than direct movement between the extreme parts, when passing to a perfect concord. This likewise holds good in the examples of florid counterpoint; but, as in this order there are more means at command for the proper disposal of the parts than in the other, it should be so contrived that, when the unisons are unavoidable, they appear only in the unaccented part of the bar. The classical ancient masters always paid attention to this, especially when composing for more than four parts.

On Imitation.

Imitation is a musical device: it takes place when one part, called *antecedent*, proposes a subject, or melody (or theme); and when another part, called *consequent*, repeats the same melody, after some rests, and in any interval, continuing thus to the end.

Ex. 139.

Antecedent.

Imitation in the unison.

Consequent.

&c.

In an imitation, the *consequent* is not always obliged to respond to the *antecedent* through the whole extent of the subject it proposes; it may imitate only a portion, and the *consequent*, proposing thus a new melody, becomes, in its turn, the *antecedent*.

Ex. 140.

Consequent.

Antecedent.

Antecedent.

Consequent.

Imitation may be effected in various ways. It is called *regular* or *restricted* when it responds exactly to the nature of the intervals proposed by the *antecedent;* that is to say, when there is exact correspondence maintained between the tones and the semitones. In this kind of imitation, response is made to a minor second by a minor second, and to a major third by a major third, and so on.

This imitation is naturally obtained when the *consequent* imitates the *antecedent* in the unison, or in the octave. The fourth and the fifth somewhat approach to an exact correspondence of the intervals, but occasional accidentals are requisite to render it perfect, and it is almost impossible to effect this identity upon the other degrees of the scale.

Imitation is called *free* or *irregular* when this correspondence is not maintained, and leave is taken to respond arbitrarily to the intervals of the *antecedent*, according to the key in which the *consequent* happens to be. In this kind of imitation response may be made to a major second by a minor second, and to a minor third by a major third, &c. *Imitation by similar movement*—as the name indicates—is that which follows the ascending or descending motion of the *antecedent*. The examples above cited are by similar movement.

Imitation is *by contrary movement* when the *consequent* responds by ascending motion to the descending motion of the *antecedent*, and *vice versâ*. This imitation, as well as the preceding, may be *regular* or *irregular*.

Imitation *by retrograde movement* is that which imitates a period or a member of a period by taking it backwards; that is to say, the *consequent* begins with the last note of the period of the *antecedent* to be imitated, and returns to the first note.

Retrograde imitation may likewise be regular or irregular, and may equally be treated by similar movement or by contrary movement.

There are several other sorts of imitation, of which we shall have occasion to speak hereafter.

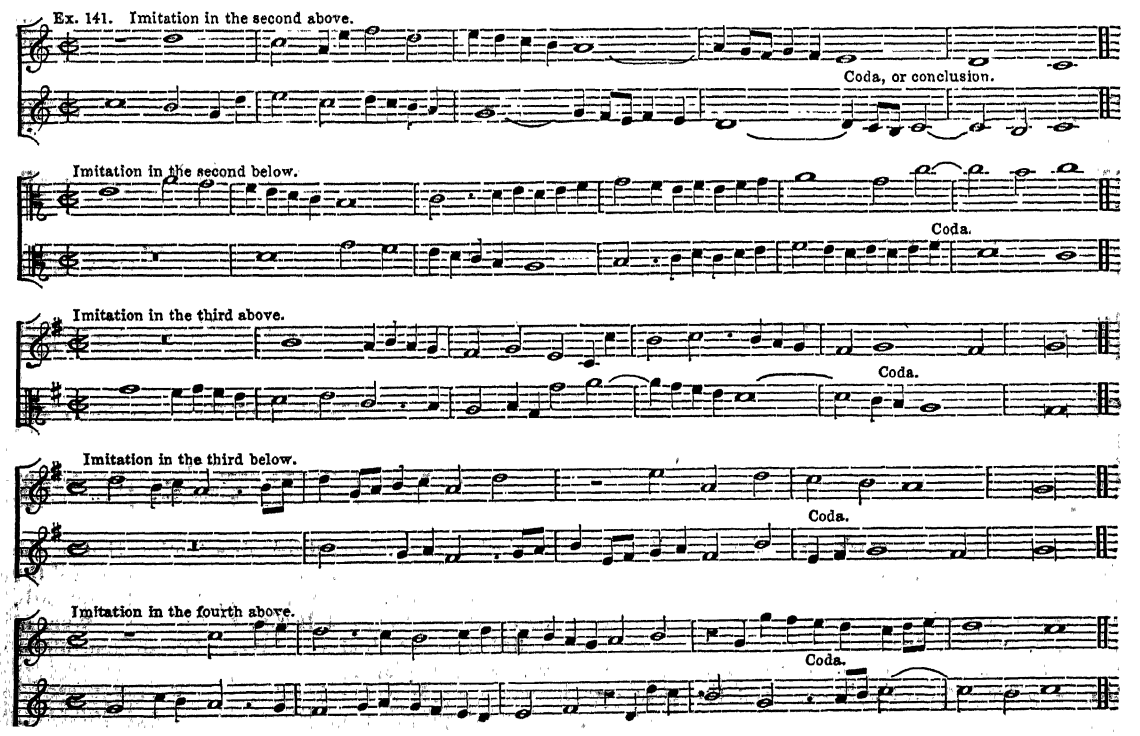
Each of the above-mentioned kinds shall be discussed now, beginning with imitation in two parts.

Imitation in Two Parts.

First section—imitation by similar movement.

Imitation, of whatever nature, can only be effected in as many ways as there are intervals in the scale, viz.: on the unison, second, third, fourth, fifth, sixth, seventh, and octave, above or below the tonic.

Example 139 shows the manner of treating imitation in the unison, and now will be given, consecutively, examples of imitations in all the other degrees of the scale. At the end of each example will be seen the word *Coda* (the Italian term for "tail"), which signifies *conclusion*. The *coda* commences only when the imitation is quitted previous to finishing—without which it might go on for ever.



Imitation in the fourth below.

Coda.

Imitation in the fifth above.

Coda.

Imitation in the fifth below.

Coda.

Imitation in the sixth above.

Coda.

Imitation in the sixth below.

Coda.

Imitation in the seventh above.

Coda.

Imitation in the seventh below.

Coda.

Imitation in the octave.

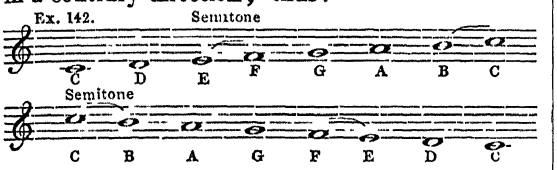
The student should work some time at all these different imitation, but it may be stated that he is not rigorously compelled to treat the intonations always at the precise distance of a second, a third, &c. He may, without fear of altering the nature of the intervals, transpose to a higher or a lower pitch: that is to say,—treat the imitation of the second as a ninth; that of the third, as a tenth; that of the fourth, as an eleventh; that of the fifth, as a twelfth; that of the sixth, as a thirteenth; that of the seventh, as a fourteenth; and lastly, that of the octave, as a fifteenth, or double octave. The unison, alone, cannot be displaced.

Imitation in Two Parts.

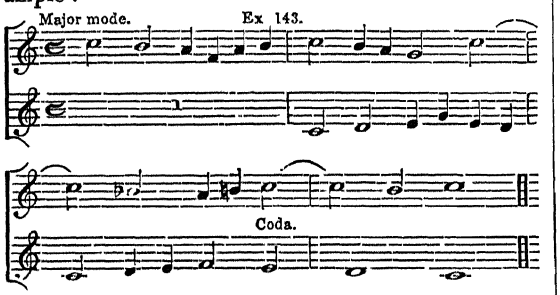
Second section—imitation by contrary movement.

On free or irregular imitation by contrary movement.

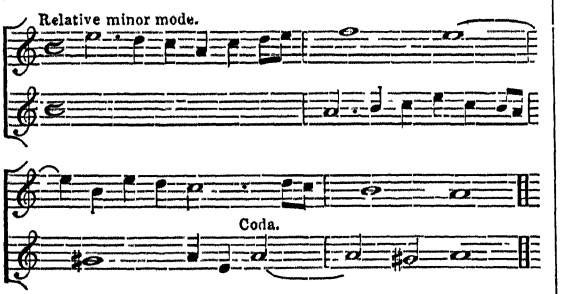
In order to have a fixed starting point in this kind of imitation, composers in the classical style of writing availed themselves of the following method: they placed opposite to a scale composed of an octave (for instance, the scale of C), commencing with the tonic, the same series of sounds in a contrary direction; thus:—



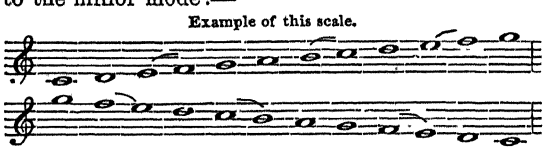
By this method free imitation by contrary movement is obtained, as shown in the following example:—



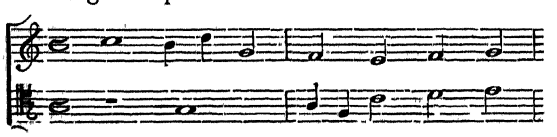
This method may serve for the major mode, and also for the relative minor mode.

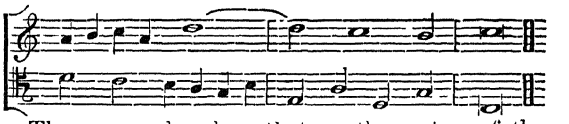


For irregular imitation by contrary movement the following scale opposed to itself may be used. This method can be applied to the major mode, and to the minor mode:—



This scale gives the imitation denoted in the following example:—

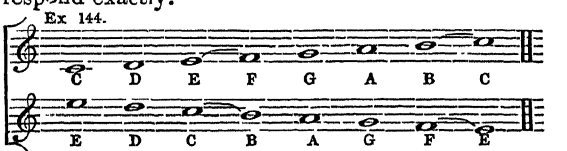




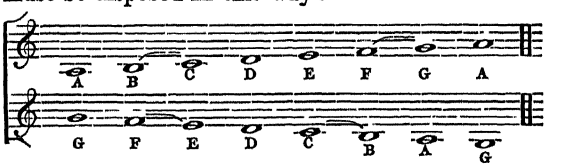
These examples show that, in the system of the first scale, when the antecedent commences with a C, the consequent must respond to the C by one in the octave; if the antecedent commences with a B, a G, or an A, the consequent must respond by a D, an E, or an F, &c. In the system of the second scale, when the antecedent commences with a C, a G, or an E, the consequent must respond by a G, a C, or an E, &c. Once let the first note of the response be found and all the other notes naturally follow.

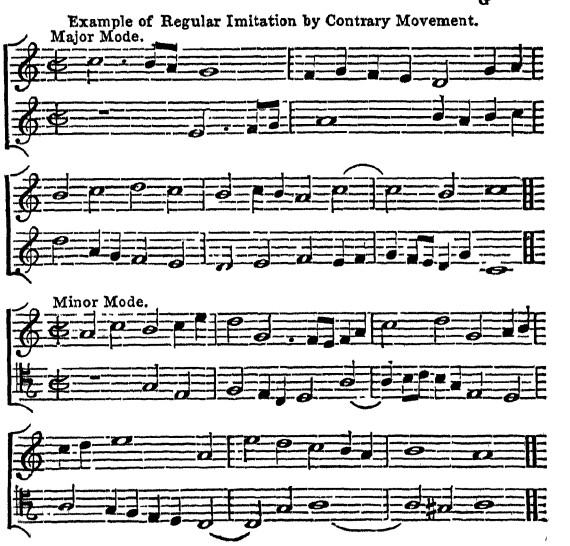
On regular or restricted Imitation by contrary movement.

For this kind of imitation it is necessary to adopt a method like the one employed with respect to irregular imitation, but the scales which must here be placed opposite to each other are different. They must be two scales in which the semitones occur upon the same degrees; so that, in the imitation of the tones and the semitones, they shall correspond exactly.



In order to find the same correspondence of tones and semitones in the minor mode, the scale must be disposed in this way:—



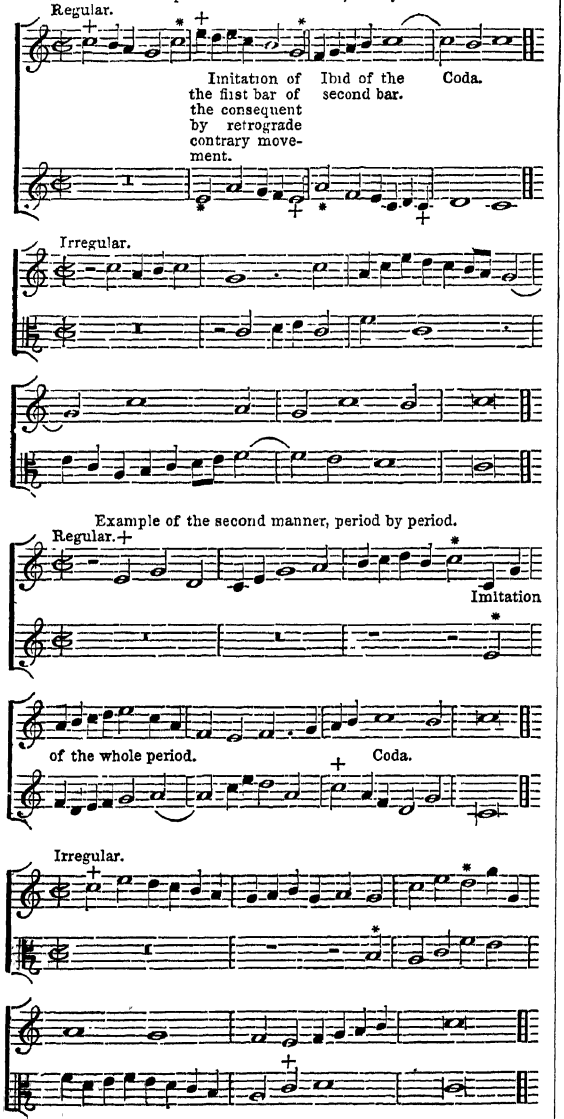


It is needless to observe that each time a change of key takes place these given scales must always be referred to the key in which the imitation is made, both for major modes and minor modes.

All that has just been said applies equally to *retrograde imitation by contrary movement*, which also may be either regular or irregular.

Retrograde contrary imitation, which consists, as has been said, in commencing with the last note and retrograding towards the first, pursuing a contrary movement, may be effected in two ways, viz.: bar by bar, or period by period. Here are examples of these two kinds of imitation, which will explain their mechanism better than words:—

Ex. 145 Examples of the first manner, bar by bar.



Examples have just been given of several methods of treating retrograde imitation by contrary movement. As to that by similar movements, the mere remark will suffice that it can take place upon all the intervals, as is the case with the imitations of which the first section consists. Examples in this branch of the study may be dispensed with; as pupils will take the pains to practise themselves in it by searching for methods of accomplishing their object without the aid of models. Besides, these retrograde imitations by similar movement are not so difficult of treatment as those which have been shown in the above examples.

Such are the rules of the four principal ways of treating imitation, viz.: 1stly, by similar movement; 2ndly, by contrary movement; 3rdly, by retrograde similar movement; and 4thly, by retrograde contrary movement.

On several other sorts of Imitation.

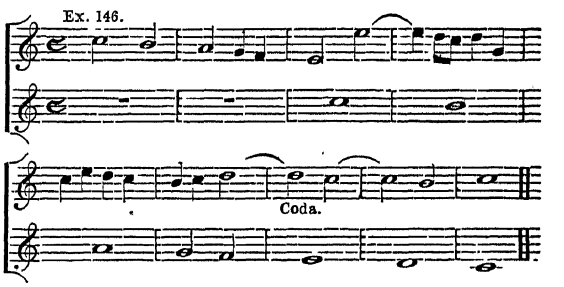
The other sorts of imitation which remain to be mentioned are imitation by *augmentation*, and by *diminution*; with *reversed accents*; *interrupted*; *convertible*; *periodic*; *canonic*, &c.

All these imitations may be effected in turn with the four movements indicated, and may be treated regularly, or irregularly; provided this can be done without falling into errors that would fetter the melody or the harmony.

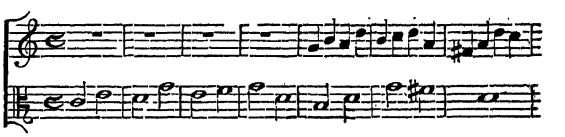
Observation.—The imitations heretofore cited, as well as their denominations, are taken from the Treatise on Fugue and Counterpoint by Marpurg, which can be consulted for instruction and know edge of such imitations as are omitted here. Marpurg's work, ‡ with regard to Imitations, Fugues, &c., &c., as well as all devices of composition, is one of the most complete of the kind known. Hence the frequent reference to it.

Imitation by *augmentation* takes place when the antecedent proposes a theme, and the consequent responds note for note, augmenting the value of each note.

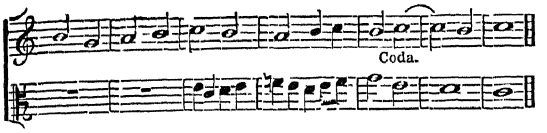
Ex. 146.



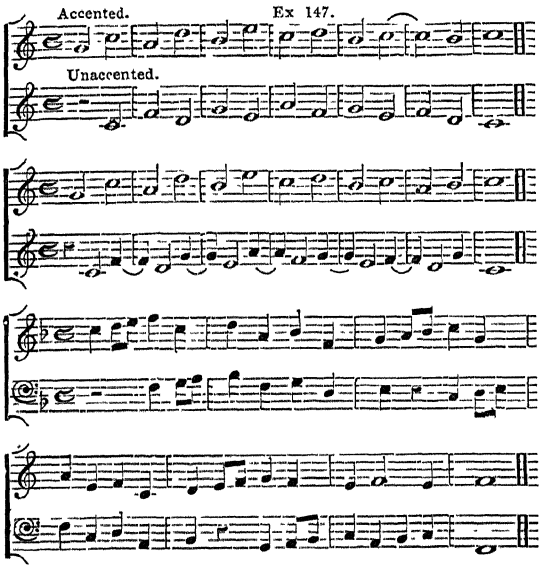
Imitation by *diminution* takes place when the consequent diminishes the value of the notes which constitute the imitation.



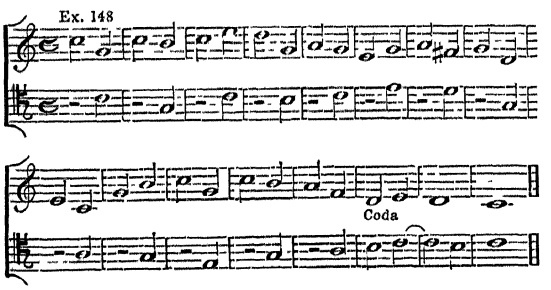
‡ Highly as Cherubini speaks of this work, his own, and other modern works, may be considered to have superseded it.—Translator.



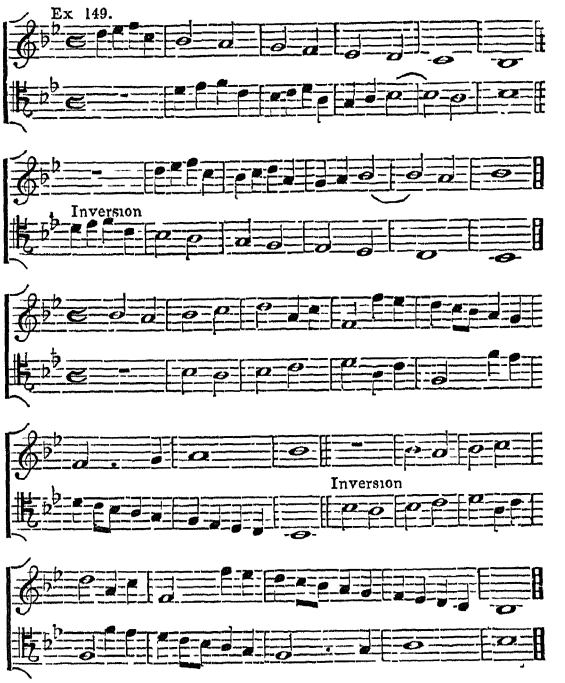
Imitation with *reversed accents* is effected when the parts follow each other upon opposite portions of the bar; that is to say, when one part commences upon the accented portion of the bar, and the other responds by commencing upon the unaccented portion. This device is frequently worked out by the employment of syncopation.



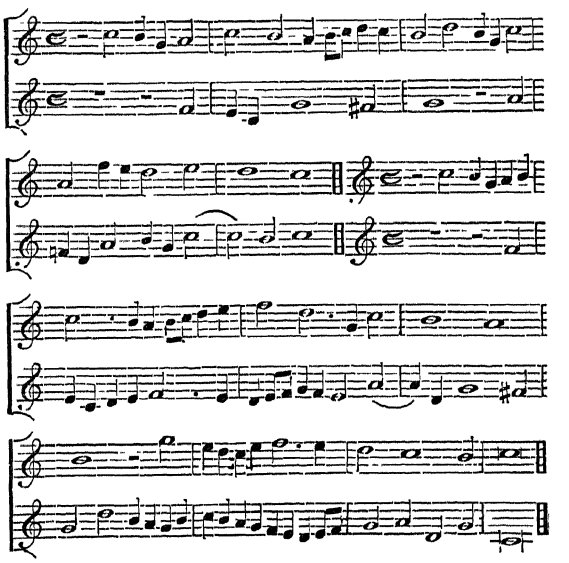
Interrupted imitation is effected by suspending, through the medium of rests in the consequent, the continued progression of the notes proposed by the antecedent.



Convertible imitation is the name given to a period written in such a way that the parts may be inverted without any change; that is to say, the upper part may become the lower part, or the lower part become the upper. In order to do this, care must be taken never to employ the interval of a fifth; because, in its inversion, it produces a fourth. This kind of imitation is, properly speaking, a *double counterpoint*, as will be seen hereafter.



Periodic imitation takes place when a portion only of the melody or theme proposed by the antecedent is imitated. Here are two examples:—



Canonic imitation is that in which the consequent responds to the antecedent note for note from beginning to end. This imitation, which, by its very denomination, becomes what is called CANON, may be treated in two ways, viz: *finite*, when it is finished by a *coda*, or conclusion; *infinite*, or *circular*, when it is so carried out as to return from the end of the imitation to the beginning without ceasing.

Finite canonic imitation.

Ex 150.

Coda.

Infinite canonic imitation.

Ex. 151.

The student should endeavour as much as possible to acquire practice in all these imitations, by all the movements, and in all the intervals. What has been demonstrated in the first and second section with respect to imitations must suffice; and, now, imitations in three and in four parts will be discussed.

Third section—imitations in three and in four voices.

All the kinds of imitation mentioned in the two preceding sections may be treated in three, four, and even a larger number of parts. Azzopardi, a Maltese composer, made use of two given subjects, upon which it is good practice to write all sorts of imitations, either in an interval above, or in an interval below. This method may first be pursued; it can be no other than extremely advantageous in the study of imitations, and will help the pupil in his labour.

These are the two subjects from Azzopardi.

1st subject Ex 152

2nd subject.

Examples of imitations, from Azzopardi, in three, and in four parts, on these subjects, viz imitations in two parts, on this given subject.

In three parts.

Imitation in the unison

In four parts.

Third part *(ad libitum)*

Imitation in the second above.

In the latter example there is one part which merely appertains to the whole, and has no connection with imitation; wherefore it has been called *ad libitum*. Such a part becomes requisite when four parts are used, and when no more is written upon the subject than a single imitation between the two other parts. If three parts in imitation upon the subject be written, there are then two consequents, both of which imitate the theme proposed by the antecedent, in the same interval, or in a different one. After having practised treating imitation upon a given subject in two parts only, with or without the fourth part, *ad libitum*, from imitation in the unison up to imitation in the octave inclusive, the exercise above stated must be undertaken, viz.: to introduce the two consequents and achieve a double imitation.

Ex 153

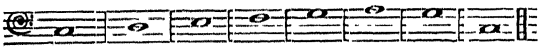
Antecedent or Theme.

2nd Consequent, or imitation in the 5th below.

1st Consequent, or imitation in the 7th below.

Subject.

Before proceeding it should be remarked that this subject may be written, if needful, and if judged fit, in semibreves, thus :—



instead of being written in breves.

When once the pupil has sufficiently worked on imitations between two and three parts upon the two subjects, he should practise treating imitation in three, and then in four parts, upon a given subject of his own. It will be necessary for him to consult MARPURG's work on this point, in order to see all the combinations of the intervals by means of which imitations may be made. It is for the sake of having a great number of examples under the eye that the pupil is advised to consult MARPURG's work. Here are two examples of imitations, one in three parts, and the other in four, which will suffice as a sketch of this kind of exercise:—

Ex. 154.

Example in three parts.
Canonic imitation

Canonic imitation in the unison.

Canonic imitation in the octave below.

Ex. 155.

Example in four parts.—Regular canonic imitation.

G. ALBRECHTSBERGER

Imitation in the fifth below.

Imitation in the octave below.

Imitation in the twelfth below.

The pupil should also practise treating imitation in five, six, seven, and eight voices, either upon given basses, or by inverting imitations without any of these basses; that is to say, by himself composing the whole. Parts *ad libitum*, or parts of accompaniment, may be combined, if the student cannot succeed in making regular imitations, with all the parts.

Before closing this section, mention must be made of another kind of imitation, which may be introduced in eight parts by means of two choirs. This imitation comes under the denomination of *inverse contrary* imitation.

Explanation.

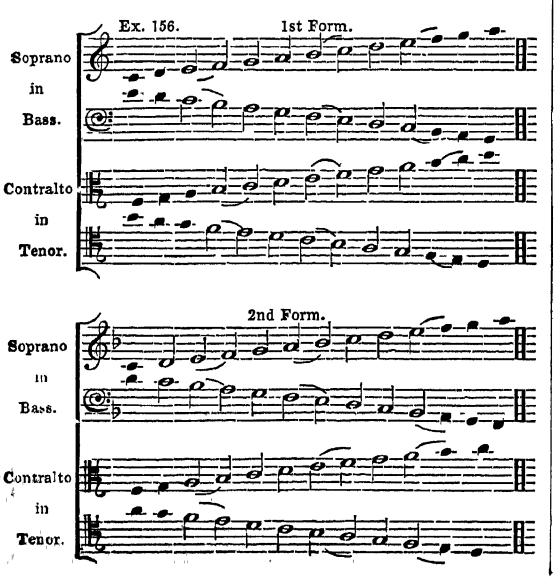
A Theme is proposed in four parts in one of the two choirs; the response should be made by the other.

In order that the response may be *inverse* the bass of the Theme must be placed in the soprano part of the response, the soprano part placed in the bass, the part of the contralto in that of the tenor, and, lastly, that of the tenor in the contralto.

In order that the response may be contrary, each part of the response must answer by contrary movement, and in the order stated above, to the parts which have proposed the Theme.

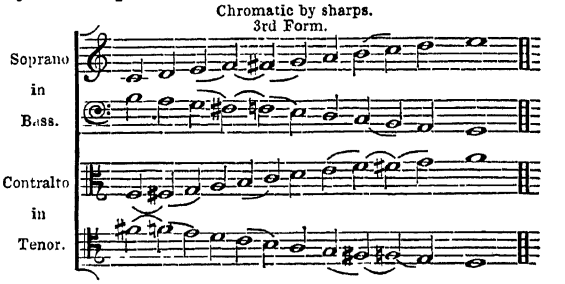
In compassing this device the following rule must be observed: no one of the lower parts must ever form a fourth with the soprano, unless this fourth proceed by degree as a passing discord. With regard to contrary movement, it must be obtained by means of the scales mentioned in the second section, when this contrary movement was under discussion; but for the sake of more clearly comprehending the use that should be made of it they shall be reproduced in the following order:—

Correspondence of the parts, when inverting by contrary movement.

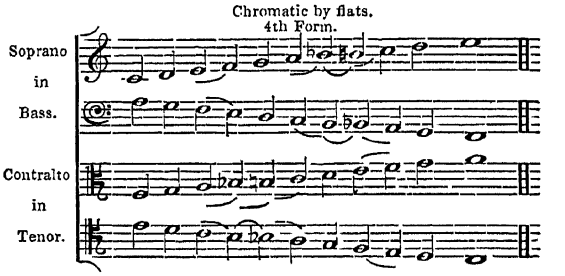


Below are other scales, not adduced when treating imitation by contrary movement in two parts These scales may be employed when the chromatic style is adopted for modulating.

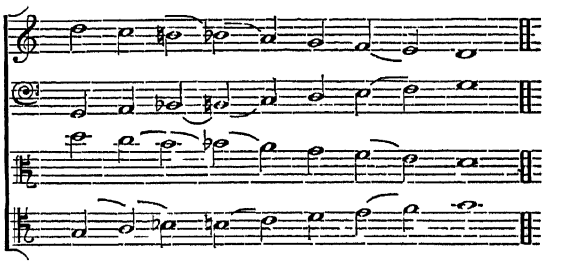
Chromatic by sharps.
3rd Form.



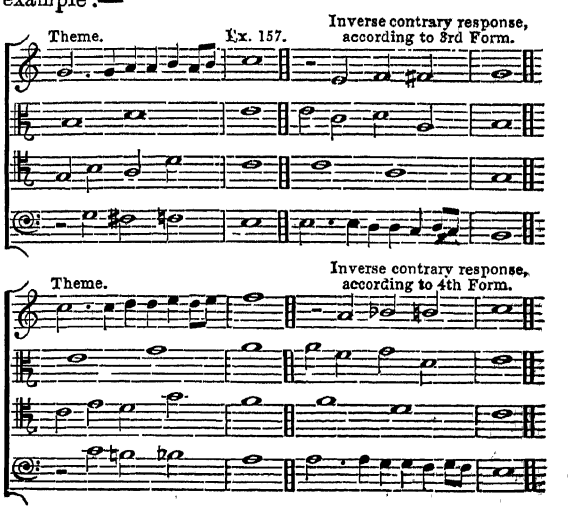
Chromatic by flats.
4th Form.



Another disposal of this latter scale.

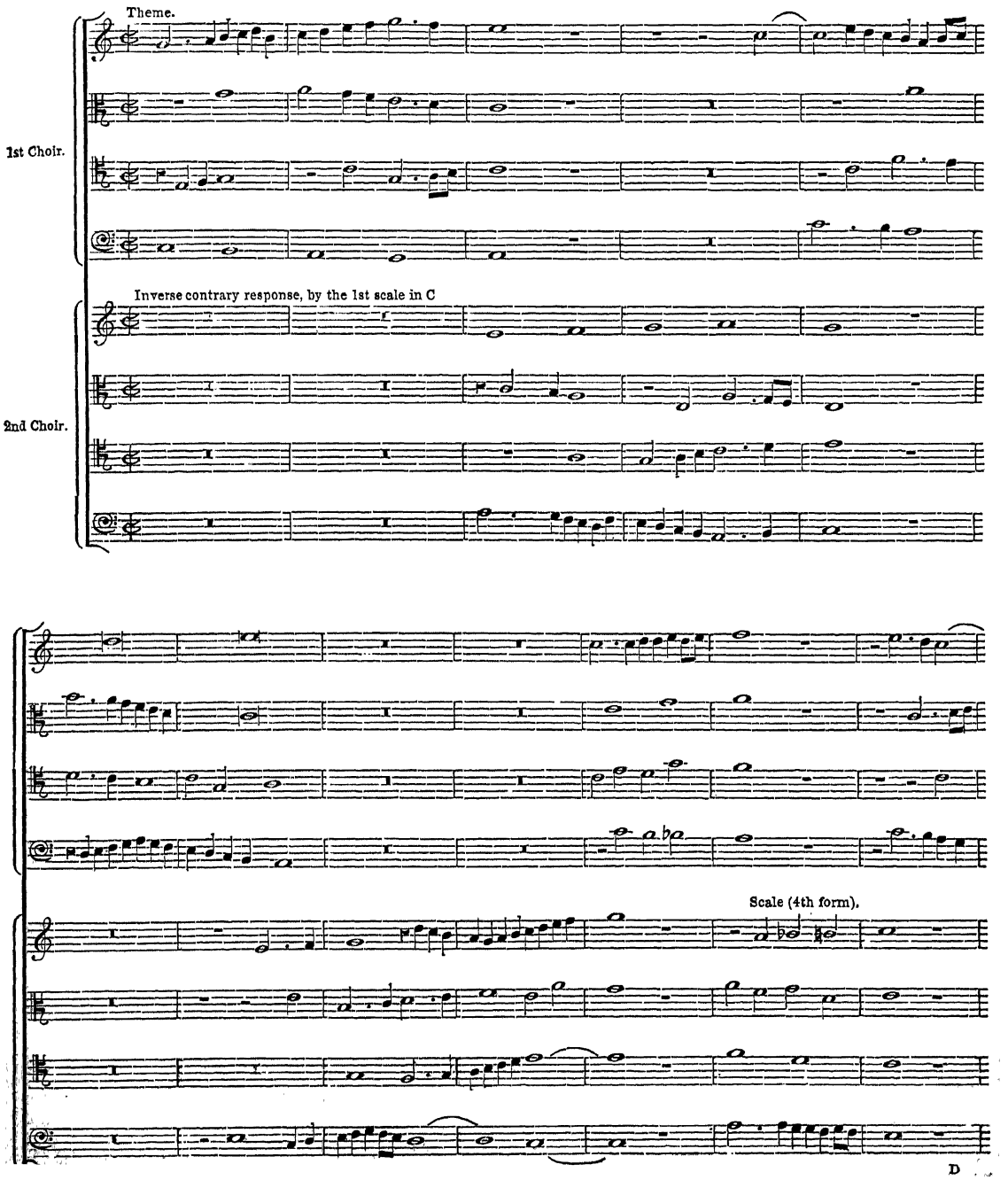


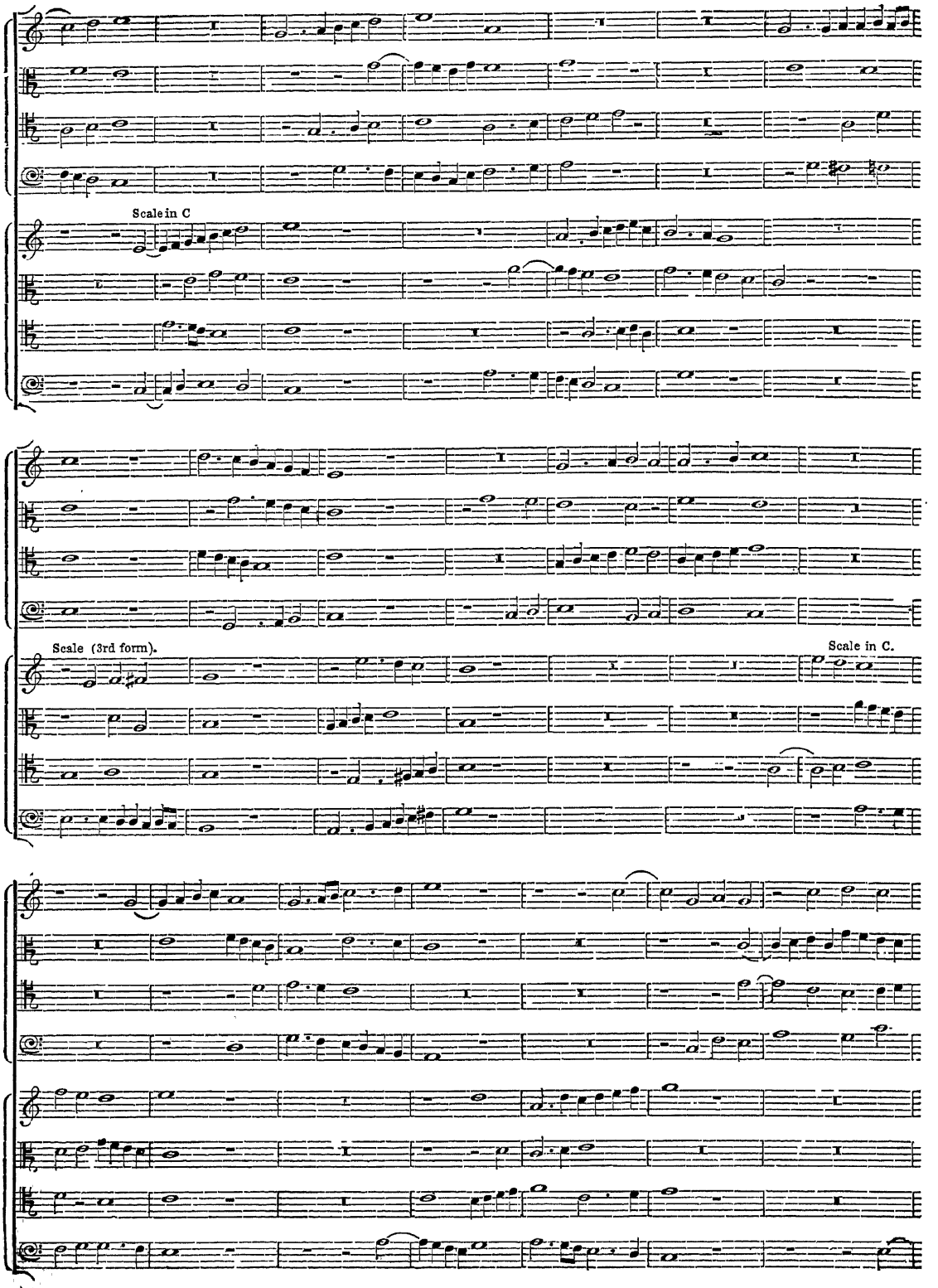
The 3rd form may be used when from the key of C we wish to modulate into its dominant: and the 4th form when from the key of C we wish to modulate into the sub-dominant. See the following example:—

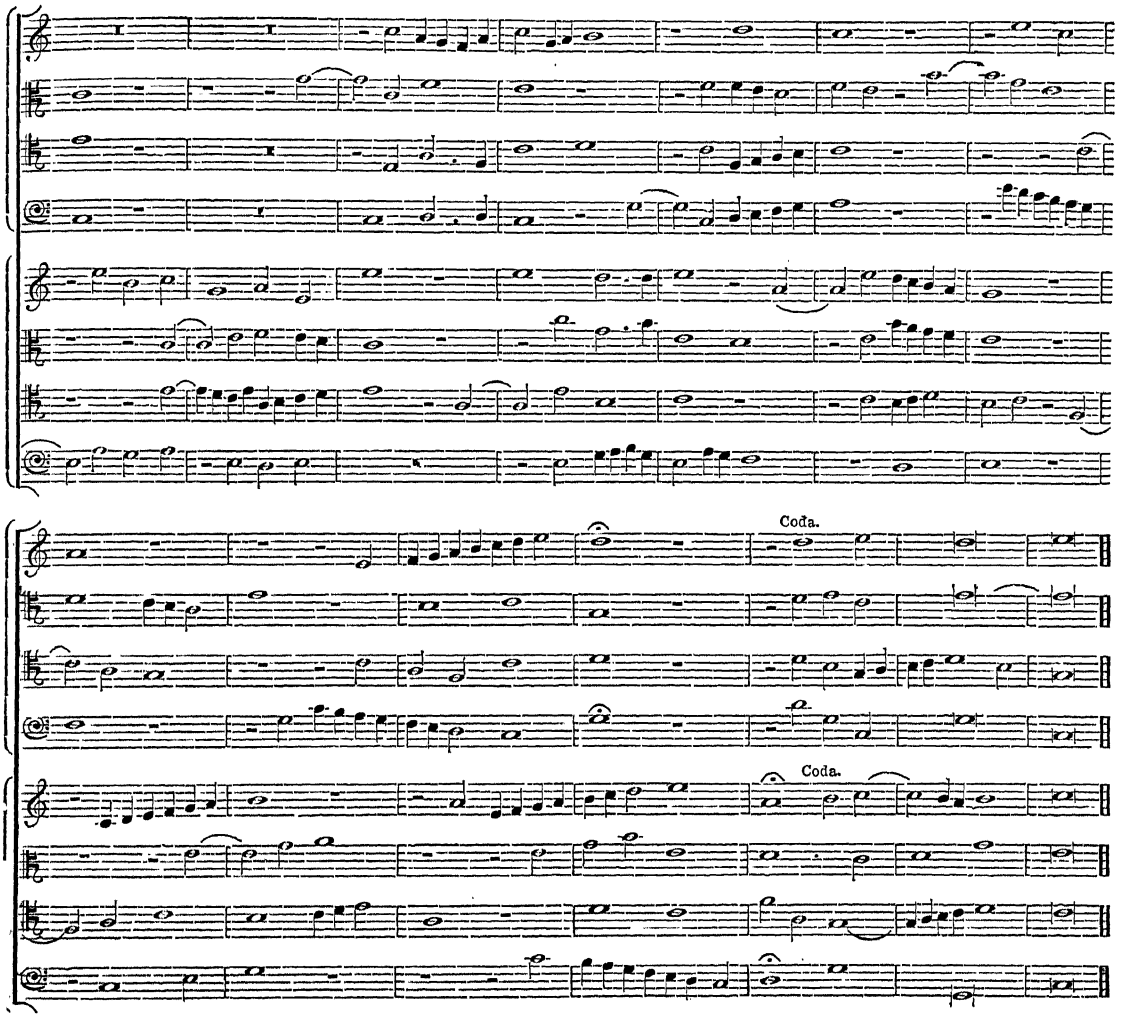


Before giving an extended example of this kind of imitation it is necessary to state that the inverse contrary response must commence before the period of the theme terminates, or else just upon the close of it; the theme, in its turn, should recommence either before the response, or upon the close of the response. The harmony and the parts must be combined in such a way that they shall adapt themselves to this disposal of the several commencements. The subjoined example will convey fuller comprehension of what has here been said.

Example of a regular piece, composed in inverse contrary imitation.




Scale in C
Scale (3rd form).
Scale in C.



On Double Counterpoint.

Double counterpoint is a class of composition skill in which consists in so combining the parts as that they shall, without inconvenience, be transposed from the higher to the under part, if they be placed above the theme, and from the under to the higher part, if they be placed below it; while the theme itself undergoes no change in its melody, whether it occur in one of the extreme parts, or in one of the intermediate parts.

These inversions may be made in seven ways; consequently, there are seven kinds of double counterpoint, viz.: in the *ninth* or *second;* in the *tenth* or *third;* in the *eleventh* or *fourth;* in the *twelfth* or *fifth;* in the *thirteenth* or *sixth;* in the *fourteenth* or *seventh;* and in the *fifteenth* or *octave.* Those most frequently employed are the *tenth* or *third;* the *twelfth* or *fifth;* and the *fifteenth* or *octave.*

Before speaking of each of these seven kinds separately it is necessary to observe in general: 1stly, that in double counterpoint the parts must be distinguished from one another as much as possible by the value of the notes; that is to say, if the theme be composed of semibreves or minims, crotchets and quavers must be opposed to it—as many, and in the same manner, as in the treatment of florid counterpoint; 2ndly, that the part which forms the counterpoint should commence after the theme; 3rdly, that the parts must not, at haphazard, or without due reason, be made to cross, because then the intervals would not change in the transposition or inversion of the counterpoint from the higher to the lower, or from the lower to the higher; 4thly, that in all double counterpoint, except that on the octave, it is not only permitted but even needful to alter the intervals by inversion, particularly when the modulations require this.

First section—double counterpoint in two parts. Inversion in the octave.

When the inversion or transposition of a part takes place at the distance of an *octave* or a *fifteenth* the

counterpoint becomes double counterpoint in the octave.

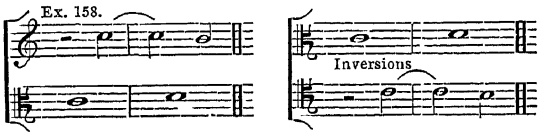
In learning how to construct this counterpoint, it must be known what are the intervals to be avoided, in order that the inversion may be correct. For the acquirement of such knowledge, two rows of figures, not exceeding the number of eight, should be placed one row against the other, thus:—

1. 2. 3. 4. 5. 6. 7. 8.
8. 7. 6. 5. 4. 3. 2. 1.

The figures of the upper row indicate the intervals of the counterpoint; those of the under row, the intervals which result from its inversion. It will be seen that the 1, or unison, changes into an octave; the second into a seventh; the third into a sixth; the fourth into a fifth, and so on with the others.

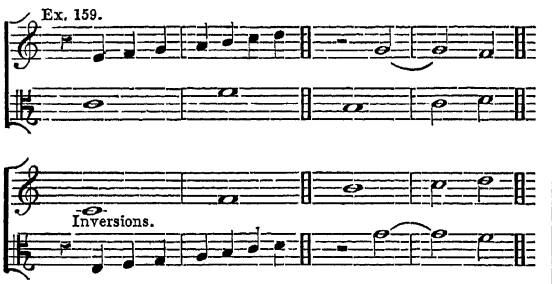
The octave and the unison should not be too much employed, because they do not produce sufficient harmony; excepting, indeed, at the commencement and at the close of the theme, and when syncopation is used.

Ex. 158.



The fifth should be avoided because on inversion it becomes a fourth. It can be employed only as a passing note, or in syncopation.

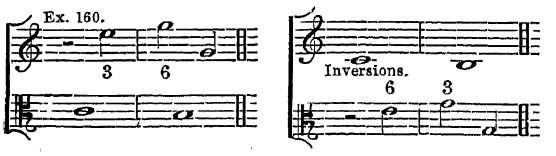
Ex. 159.



The fourth being open to the same objection, and to the same exceptions, as the fifth, it should be avoided and admitted in the same way.

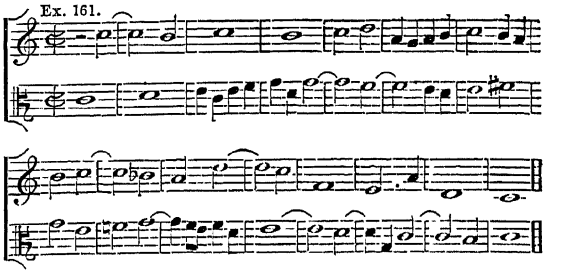
All the other intervals may be employed, by subjecting them to the laws which affect them. Placing the parts at a distance beyond the octave should also be avoided, as the intervals which exceed this limit undergo no change by inverson; that is to say, the third remains a third, the sixth remains a sixth, &c.

Ex. 160.



Here is an extended example of double counterpoint, from which it may be seen how all the intervals should be employed so as to obtain correct inversion.

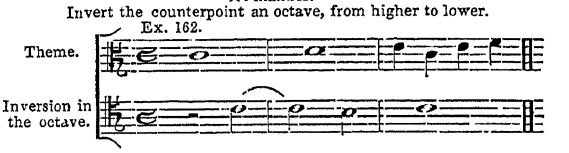
Ex. 161.



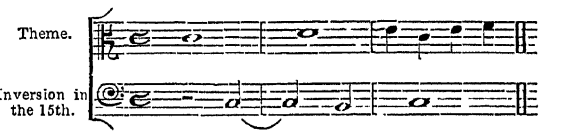
Different ways of introducing inversions, with respect to the preceding example.

1st manner.
Invert the counterpoint an octave, from higher to lower.

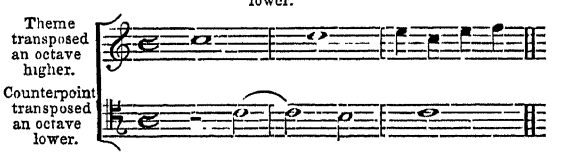
Ex. 162.



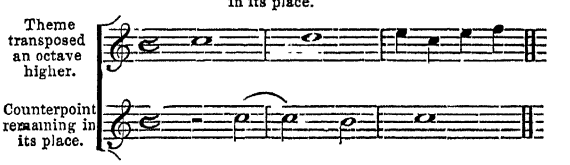
2nd manner.
That the counterpoint may be in the fifteenth, it must be inverted thus, a fifteenth lower.



3rd manner.
Transpose the theme an octave higher, and the counterpoint an octave lower.



4th manner.
Transpose the theme an octave higher, while the counterpoint remains in its place.



Before passing to another kind, it is essential to observe that the discord of the ninth cannot be employed in double counterpoint in the octave, because it cannot be inverted; double counterpoint in the octave is one of the counterpoints most used.

Inversion in the ninth.

When the inversion of a counterpoint takes place in the ninth, either in the higher, or the lower part, the counterpoint takes the name of *double in the ninth or second.* The combinations of this kind of counterpoint are attained by the method already employed for that in the octave, which consists in placing one against the other two series of figures, each of which should be limited by the figure indicated by the denomination of the counterpoint; that is to say, the series in the counterpoint in the octave being composed of eight figures, and in the counterpoint in the *ninth*—which is here in question

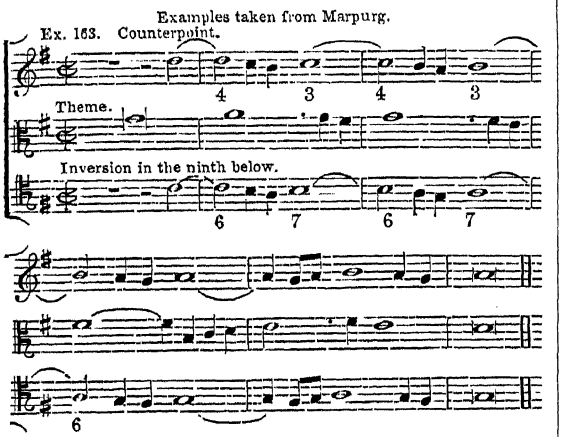
of nine figures; for that in the *eleventh*, eleven, and so on with the rest. This explanation is given here, in order not to be obliged, hereafter, to speak again of it, when discussing the kinds which ensue.

The following is the series of figures which belong to double counterpoint in the ninth :—

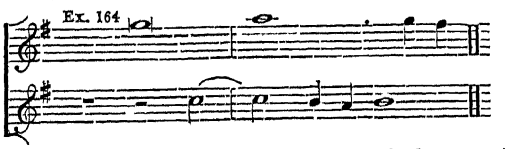
1. 2. 3. 4. 5. 6. 7. 8. 9.
9. 8. 7. 6. 5. 4. 3. 2. 1.

From this table it appears that the *unison* changes into a *ninth*, the *second* into an *octave*, and so forth. The *fifth* forms here the principal interval; it merits particular attention, whether in preparing or preventing, not only dissonant intervals, but even those which become so by inversion. The discord of the *fourth* resolved into the *third*; the discord of the *seventh* resolved into the sixth; that of the *second*, &c.—such are the proper means for combining a double counterpoint in the *ninth*, which should be confined within the extent of a ninth, for the same reasons that that in the octave should not exceed the limits of the octave.

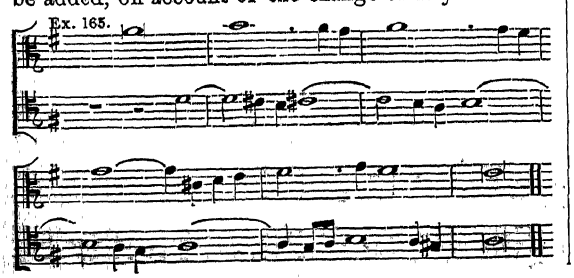
Examples taken from Marpurg.



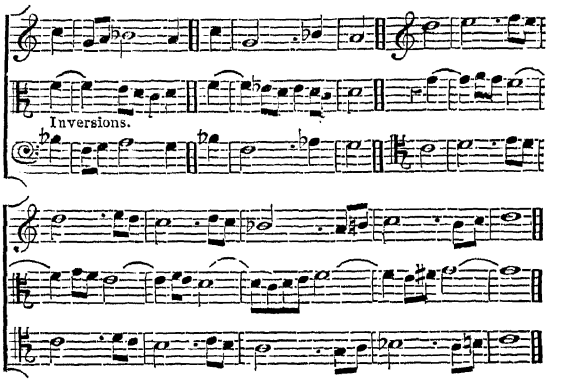
By transposing the theme an octave higher, and the counterpoint a note lower, the double counterpoint in the *second* will be obtained.



By transposing the theme to the second above, and the counterpoint to an octave below, the following inversion will be obtained, to which accidentals must be added, on account of the change of key.



Other examples.



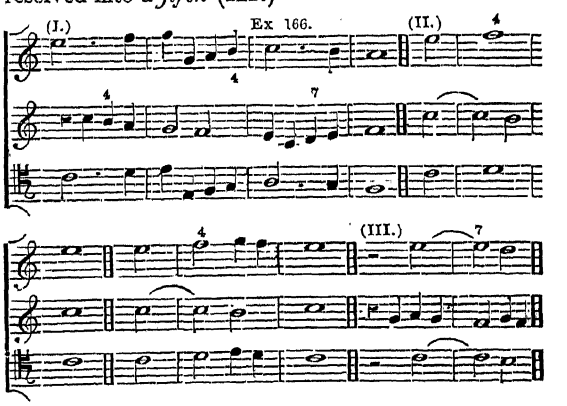
Among double counterpoints that in the ninth is one of the most limited, one of the most ungracious to treat, and one of the least used; when it is adopted, it should only be employed during very few bars.

Inversion in the tenth.

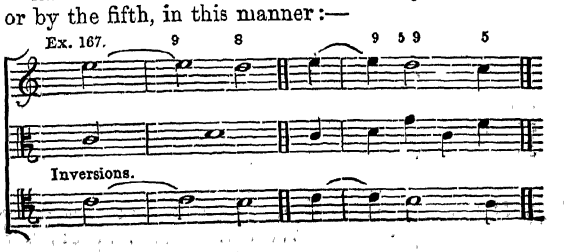
We go on to speak of double counterpoint in the *tenth* or *third*, commencing, as usual, with two rows of figures :—

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.
10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

From these it appears that two *thirds* or two *tenths* must not be made in succession, since there will then be two *octaves* or two *unisons*. Neither must two sixths in succession be employed, because their inversion would produce two *fifths*. Nor must the *fourth* and the *seventh* be employed, except as passing discords (I.), unless the *fourth* be resolved into a *fifth* or into a *sixth* (II.), and the *seventh* be resolved into a *fifth* (III.)

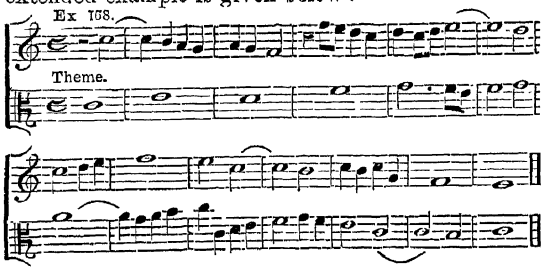


The *ninth* must be resolved either by the octave, or by the fifth, in this manner :—



From the foregoing—with consideration, intelligence, and application—the pupil may practise himself in this kind of double counterpoint, of which an extended example is given below :—

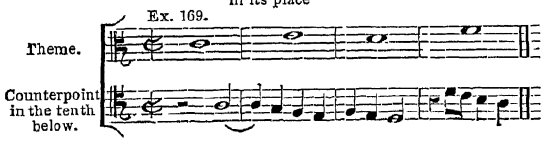
Ex 168.



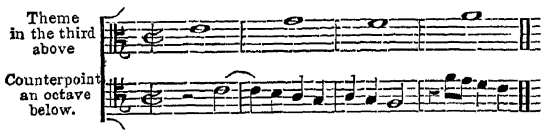
This counterpoint may be inverted in several ways, viz. :—

1st manner.
By transposing the counterpoint a *tenth* below, while the theme remains in its place

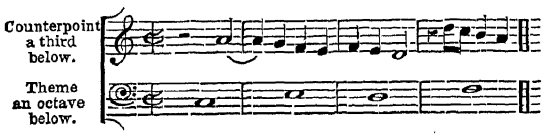
Ex. 169.



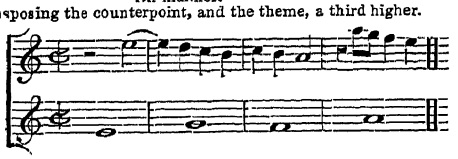
2nd manner.
By transposing the theme a *third* above, and the counterpoint an *octave* below.



3rd manner.
By transposing the counterpoint a *third* below, and the theme an *octave* below.



4th manner.
By transposing the counterpoint, and the theme, a third higher.



In all the inversions and transpositions of this example it will perhaps be necessary to add some accidentals, either to the theme or to the counterpoint, and sometimes even a third part, in order to render the whole more correct; at the same time, nothing has been indicated of this, seeing that a counterpoint can be constructed in such a manner as to require no such alterations, nor any additional parts. The short examples set forth above have only been given to show in how many ways a double counterpoint in the tenth may be inverted. This counterpoint, as well as that in the octave, is one of those most used.

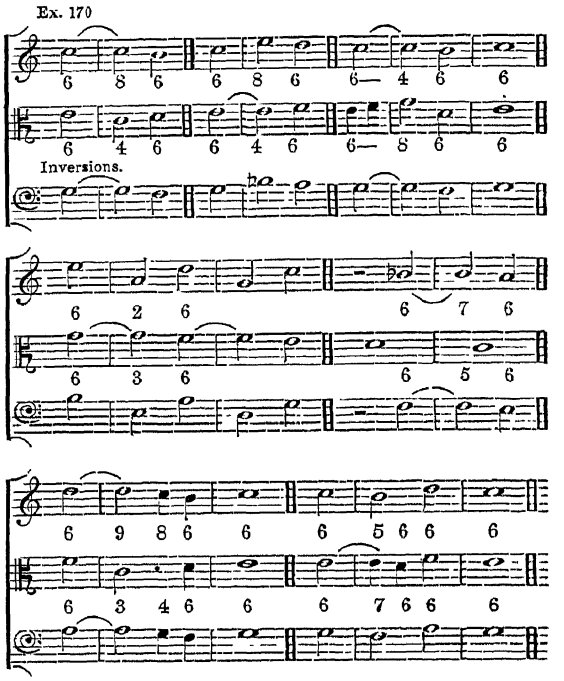
Inversion in the eleventh.

Double counterpoint in the *eleventh* or *fourth* has now to be discussed. We will set forth its combinations by the usual method of two rows of figures :—

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.
11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

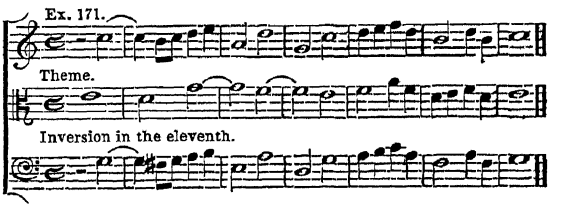
We see that the *sixth* is in this counterpoint the principal interval, and with that one we can begin or end. Moreover with it not only must the discords be prepared and resolved, but also those concords which change into discords by inversion.

Ex. 170

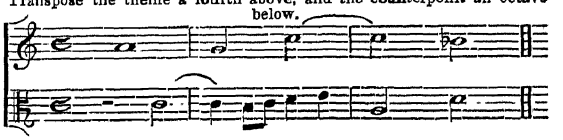


The interval of the *eleventh* forms the limit of this counterpoint. A developed example is given below :—

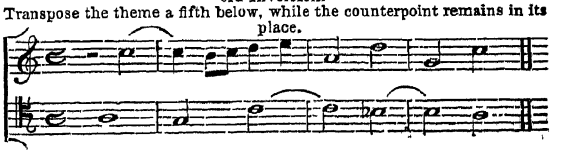
Ex. 171.



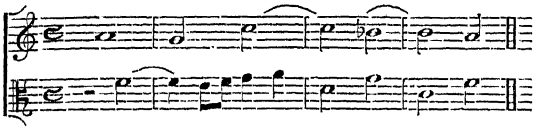
Ex. 172. 2nd Inversion.
Transpose the theme a fourth above, and the counterpoint an octave below.



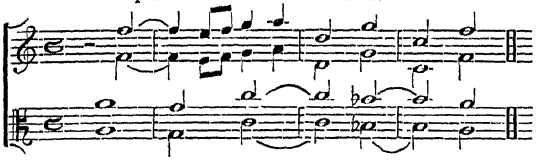
3rd Inversion.
Transpose the theme a fifth below, while the counterpoint remains in its place.



4th inversion.
Transpose the theme a *fourth* above, and the counterpoint a *fifth* below.



5th inversion.
Transpose the theme a *fourth* above, or a *fifth* below, and the counterpoint a fourth above or a fifth below.



Double counterpoint in the *eleventh* is, of all double counterpoints little used, that which may be employed with the fewest objections and difficulties.

Inversion in the twelfth.

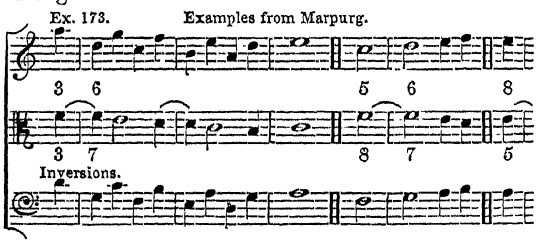
Here are the two rows of figures which should be compared together for obtaining the inversions of double counterpoint in the *twelfth*:—

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.
12. 11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

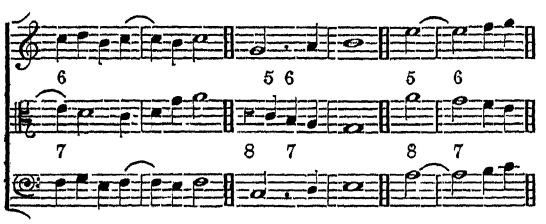
It will be seen that the *unison* or *octave* changes, in counterpoint of this kind, into a *twelfth*, the *second* into an *eleventh*, &c.

The *sixth*, which by inversion becomes a *seventh*, should be prepared either in the upper part, or the lower; and the bass should then descend one note or degree.

Ex. 173. Examples from Marpurg.

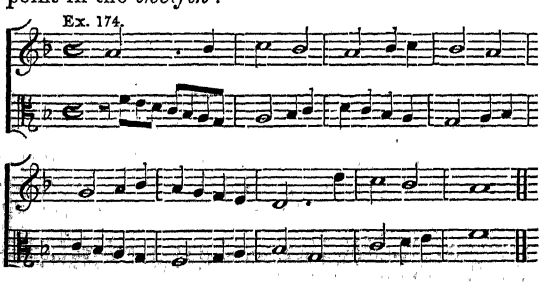


Inversions.

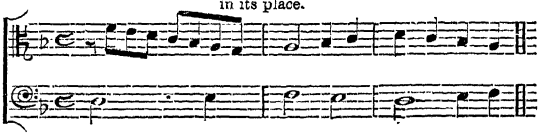


Here is an extended example of double counterpoint in the *twelfth*:—

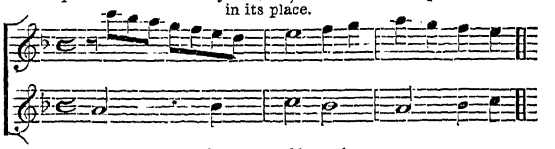
Ex. 174.



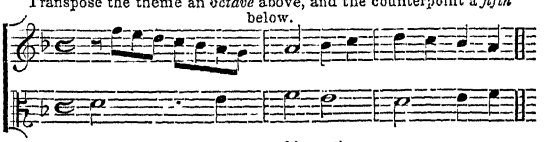
1st manner of inverting.
Transpose the counterpoint a *fourth* below, while the theme remains in its place.



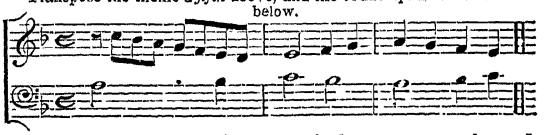
2nd manner of inverting.
Transpose the theme a *twelfth* above, while the counterpoint remains in its place.



3rd manner of inverting.
Transpose the theme an *octave* above, and the counterpoint a *fifth* below.



4th manner of inverting.
Transpose the theme a *fifth* above, and the counterpoint an *octave* below.



This counterpoint is one of the most used, and among the most fertile in resources.

Inversion in the thirteenth.

Double counterpoint in the *thirteenth* or *sixth* is obtained by the same method as the other double counterpoints; that is to say, by the two series of figures. These are they which belong to the counterpoint in question:—

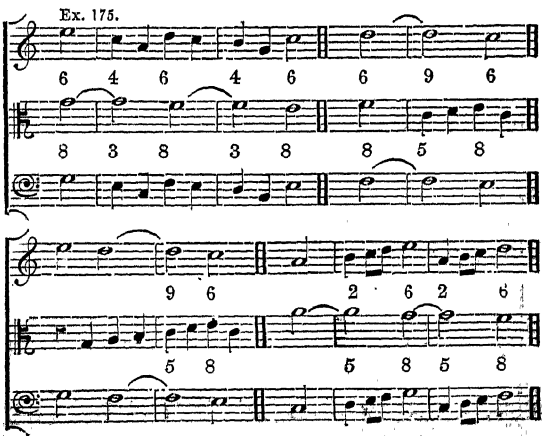
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13.
13. 12. 11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

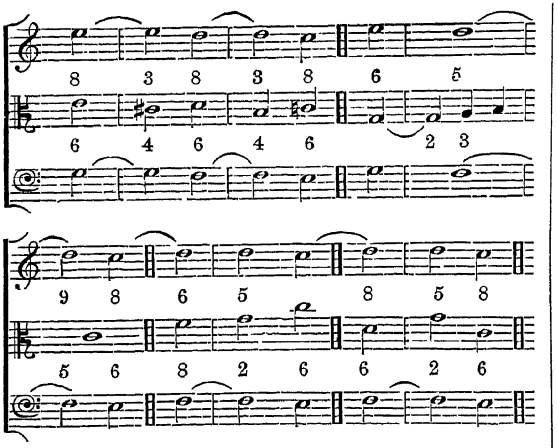
It is easily seen that two sixths in succession must not be employed in this kind of counterpoint.

Since the *seventh* cannot be resolved in a regular manner, it must be employed as a passing discord.

The *second, third, fourth, fifth,* and *ninth* must be prepared by the *sixth* or by the *octave*, either above or below, and be saved by one of these intervals.

Ex. 175.

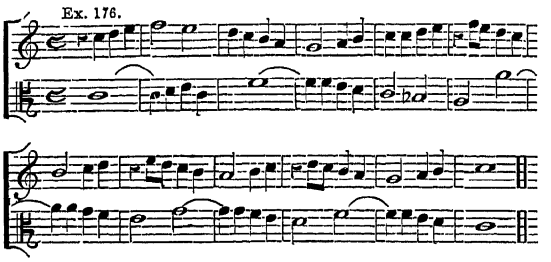




The interval of the *thirteenth* serves as a limit to this counterpoint.

An extended example of double counterpoint in the *thirteenth*, or sixth, will now be given. This counterpoint is less frequently used than the counterpoints in the *octave*, *tenth*, and *twelfth*.

Ex. 176.



This counterpoint is inverted by first transposing the upper part in the *thirteenth* below the theme. Then the theme should be transposed a *sixth* higher, or a *third* lower, while the counterpoint does not stir; the theme may also be transposed a *third* lower, and the counterpoint a *third* higher; &c. &c.

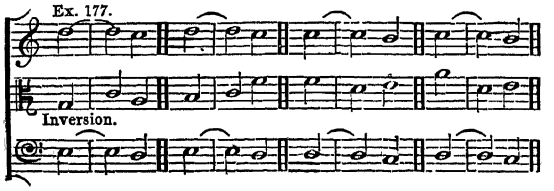
Inversion in the fourteenth.

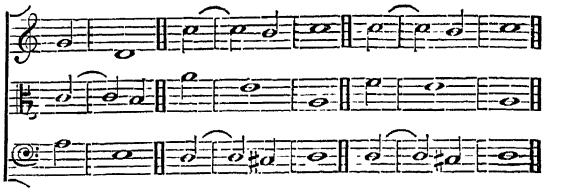
It remains, finally, to speak of double counterpoint in the *fourteenth* or *seventh*. Here are the two series of figures which give the inversions:—

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.
14. 13. 12. 11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

According to the above combinations, two *thirds* in succession must be avoided, particularly by similar movement, since, in transposition, they produce two *fifths*. Every concord, as well as the *octave* and the *sixth*, which become discords when inverted, should be prepared and resolved either by the *third*, or by the *fifth*.

Ex. 177.

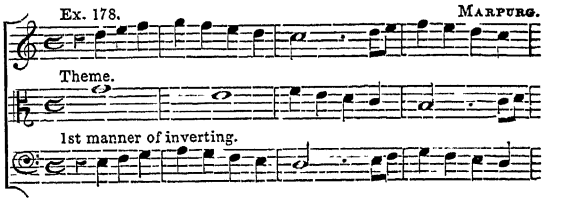


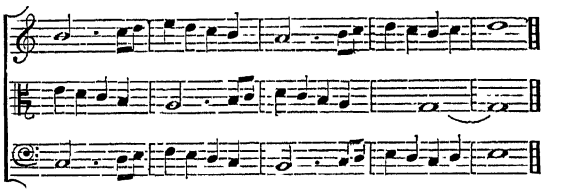


The interval of the *fourteenth* serves for the limit of this counterpoint.

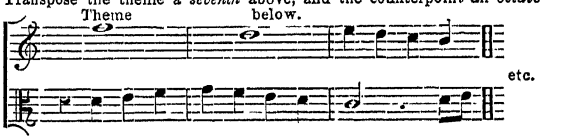
Extended example of counterpoint in the fourteenth.

Ex. 178. MARPURG.

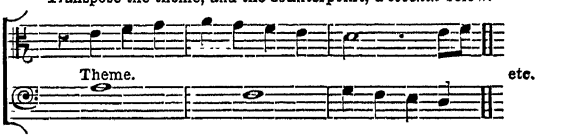




2nd manner of inverting.
Transpose the theme a *seventh* above, and the counterpoint an *octave* below.



3rd manner of inverting.
Transpose the theme, and the counterpoint, a *seventh* below.



Second section—triple and quadruple counterpoint.

Double counterpoint is naturally in two parts, as has been seen in the preceding section; triple counterpoint is in three parts, and quadruple counterpoint, in four parts. In discussing the counterpoints now in question only those mostly used will be spoken of; viz.: in the *octave*, in the *tenth*, and in the *twelfth*. The rules about to be given for these counterpoints will also show how to treat those not mentioned.

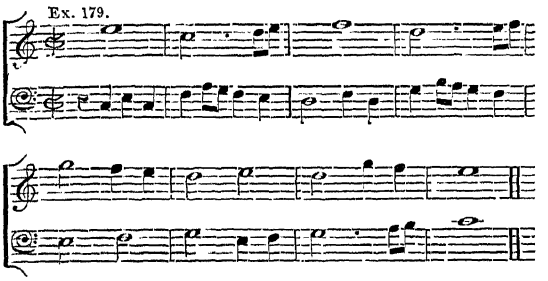
Triple and quadruple counterpoint in the octave.

There are two ways of composing these counterpoints; the first, and most easy, consists in adding to a double counterpoint one or two parts proceeding in *thirds* either with the lower part or with the upper part.

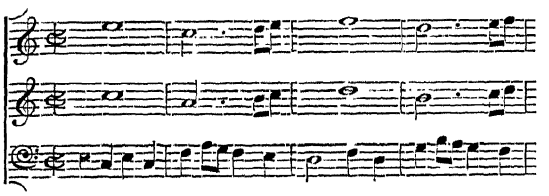
Double counterpoint, in order to be capable of receiving these two parts in *thirds*, or even a single

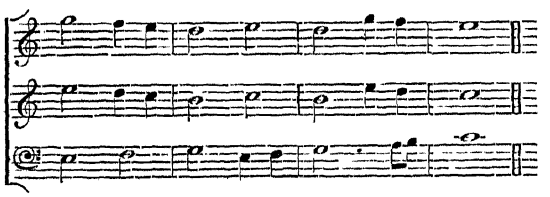
one, must be constructed according to certain conditions; viz.:—1stly, it should not contain two *thirds* or two *sixths* in succession; consequently, it should be written entirely in contrary movement or in oblique movement. 2ndly, it should contain no discords, excepting passing ones.

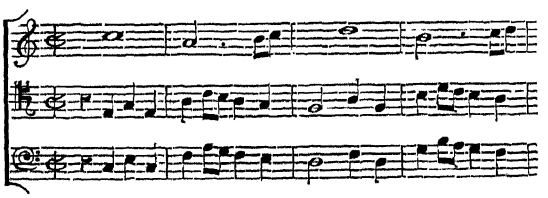
Ex. 179.

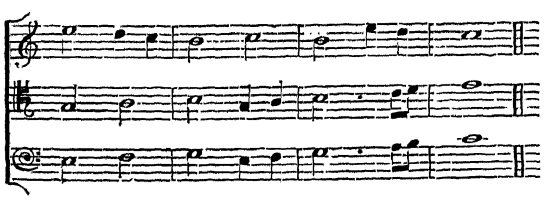


In order to transform this double counterpoint into triple counterpoint, no more need be done than add a third part, either a third above the upper part, or a third above the lower part.

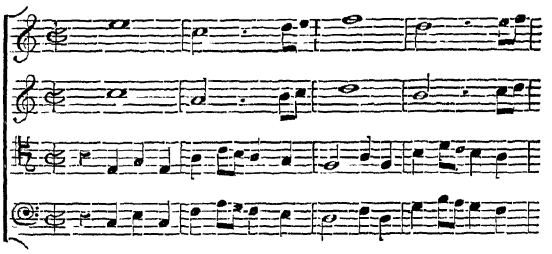


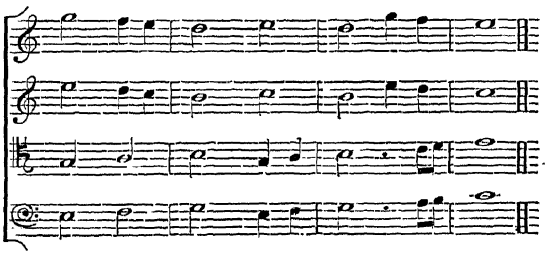




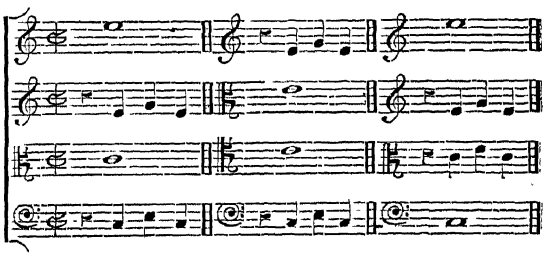


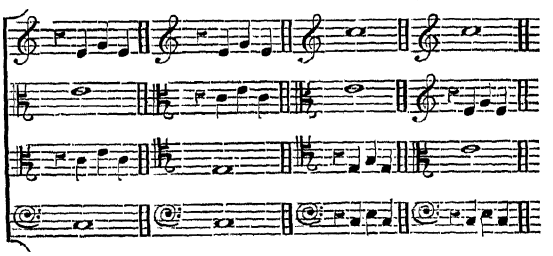
In order to convert the same double counterpoint into quadruple counterpoint, there must be joined to the two principal parts two other parts, one, a third above the upper part, the other a third above the lower part, as thus:—





The parts of this counterpoint may be inverted in several ways, as the following example shows:—





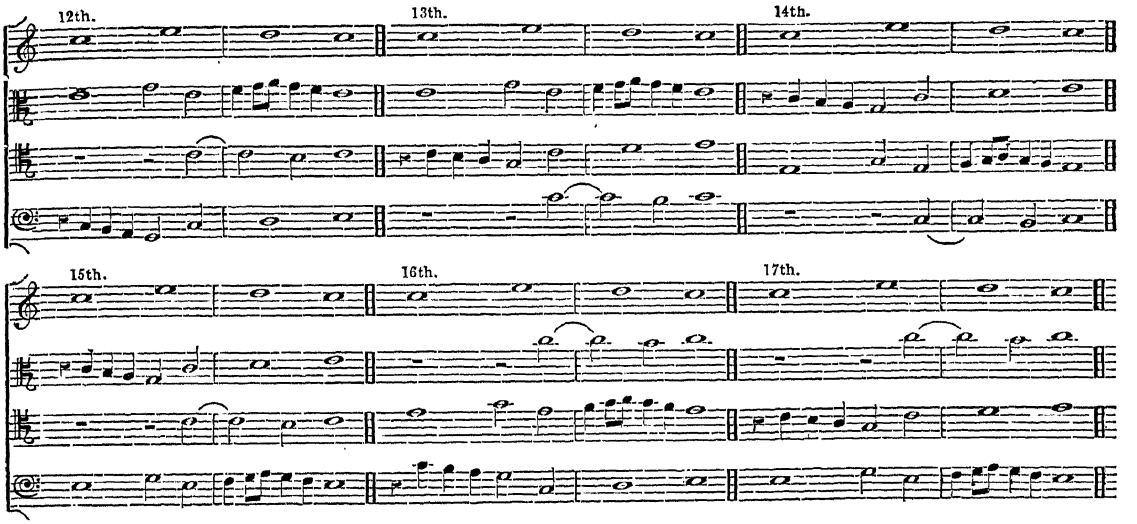
The other way of employing *triple* and *quadruple* counterpoint in the octave consists in combining the parts in such a manner as that they may be inverted; that is to say, so that each part can be placed above or below, without changing the melody at all, and without the least objectionable point arising, or the least infringement of the strictest rules. To ensure this, it is indispensable that the parts shall never form between each other either a *fourth* or a *fifth*; excepting in the case where the melody proceeds by conjunct movement, or in that where only discords, prepared by the *second*, the *fourth*, and the *seventh*, are employed. The discord of the prepared *ninth* is impracticable in this kind of counterpoint, as has been already said with regard to double counterpoint in the octave.

Ex 180. Examples of a triple counterpoint of this kind.

1st inversion. 2nd. Theme. 3rd. 4th. 5th.

Ex. 181. Examples of a quadruple counterpoint of the same kind.

1st inversion. 2nd. Theme. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th.

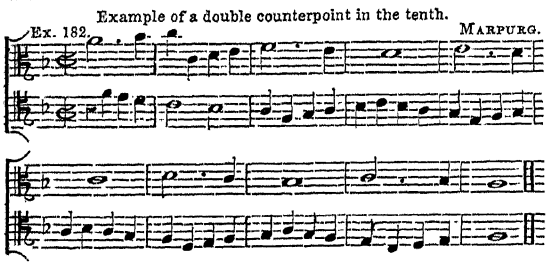


This kind of counterpoint, by its nature and its regularity of inversions, may be applied to the *counter-subjects* of a *fugue;* as will be seen when that sort of composition comes under discussion.

Triple and quadruple counterpoint in the tenth.

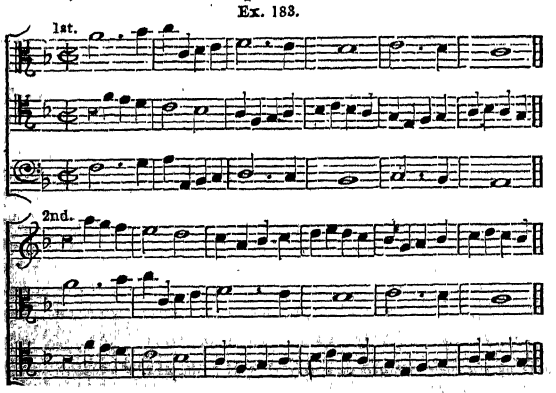
By observing the rules laid down in the first section on the subject of *double* counterpoint in the *tenth*, as well as the laws which ordain the necessity of employing *contrary* movement and *oblique* movement, *triple* and *quadruple* counterpoint in the *tenth* will be obtained.

Example of a double counterpoint in the tenth.

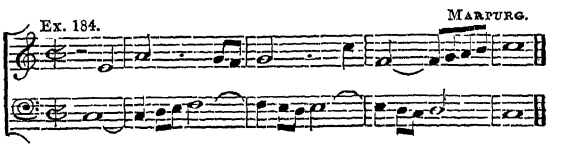


In order to convert this *double* counterpoint into *triple* counterpoint, nothing is required but the addition to these two parts of the upper part a *tenth* below, or of the lower part a *tenth* above.

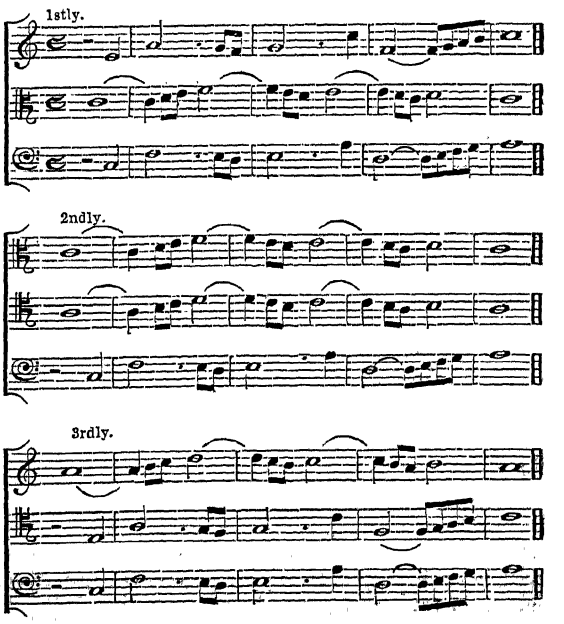
Ex. 183.

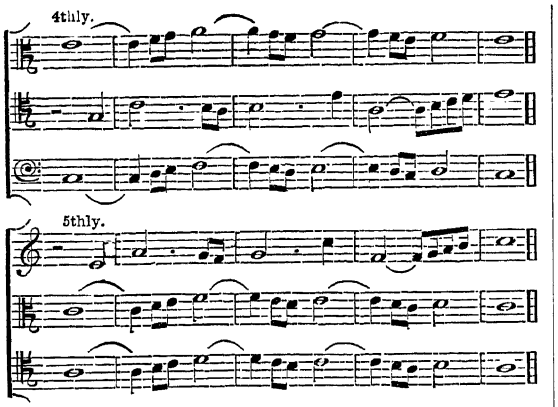


In order to obtain *quadruple* counterpoint, the following example of a *double* counterpoint in the *tenth* is first proposed :—

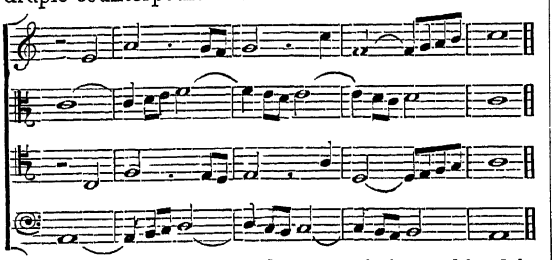


Of this *double* counterpoint a *triple* counterpoint is formed by adding a third part at the distance of a *tenth* or a *third* from one or other of the two existing parts, and by inverting, alternately, each of these parts in the manner worked out in the example of *quadruple* counterpoint in the *octave*.





By adding to this same double counterpoint the two parts in thirds, in the following manner, a quadruple counterpoint in the tenth will be obtained:

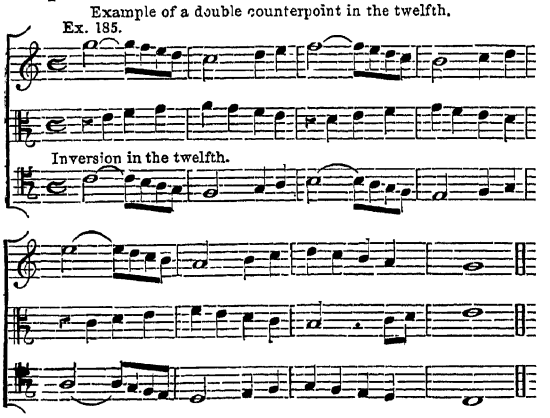


This counterpoint—at least, as it is combined in the above example—gives but few inversions exempt from reproach.

Triple and quadruple counterpoint in the twelfth.

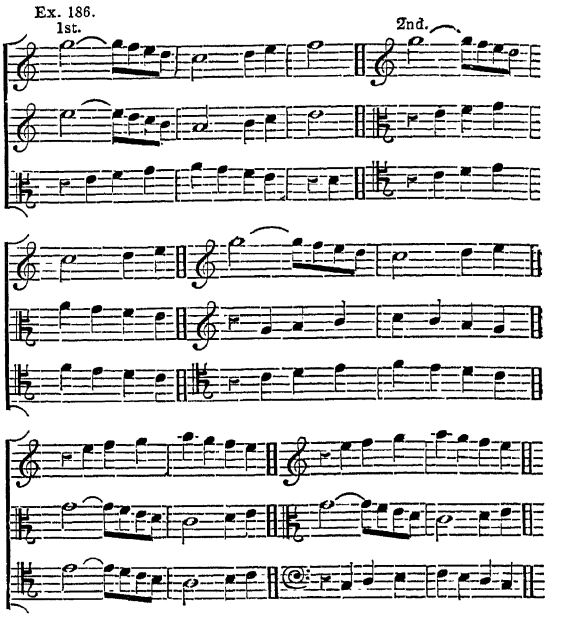
In order to obtain *triple* and *quadruple* counterpoint in the *twelfth* it will be necessary, after first combining it according to its appointed rules, to proceed in the manner already shown with regard to counterpoint in the *octave*; that is to say, by taking care to avoid discords that are not passing ones, and by scrupulously observing contrary movement or oblique movement.

Example of a double counterpoint in the twelfth.
Ex. 185.



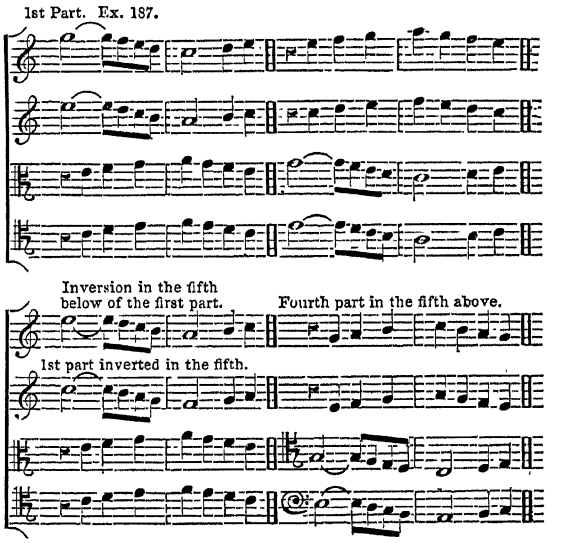
In order to form a *triple* counterpoint from a *double* one, there need only be added a third part, either a third below the upper part, or a third above or below the lower part.

Ex. 186.



For transforming a *double* or *triple* counterpoint into a *quadruple* counterpoint the following example will afford a guide:—

1st Part. Ex. 187.



Conclusion.

All these examples suggest an important remark which is, that, notwithstanding the denominations of *triple* and *quadruple* counterpoint in the *tenth*, or in the *twelfth*, there is no true *triple* or *quadruple* counterpoint save that in the octave.

In fact, the combinations of this kind of counterpoint alone permit the composition of a piece in three or in four voices (or even in a greater number of voices), in which the parts admit of complete inversion. In a good *quadruple* counterpoint in the *octave* the parts can, without difficulty, change places, and supply a multitude of fresh aspects, by

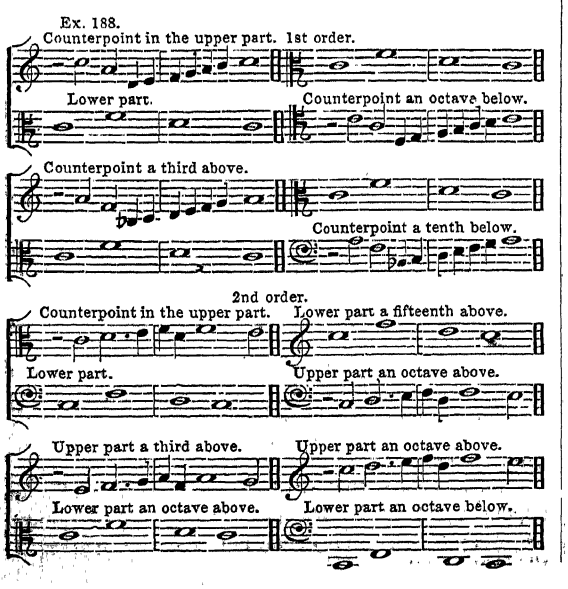
being transposed to the upper, the middle, or the lower part, while the lower ascends from the middle to the upper part. But it is,—so to speak,—impossible to compose in three or in four voices upon the condition that each of the parts may, in its turn, be transposed to the third or to the tenth above or below, to the *fifth* or the twelfth above or below, without ceasing to be in harmony with the other parts. It is therefore necessary to use some ingenuity for the obtaining of so-called *triple* and *quadruple* counterpoints in the *tenth* and in the *twelfth*.

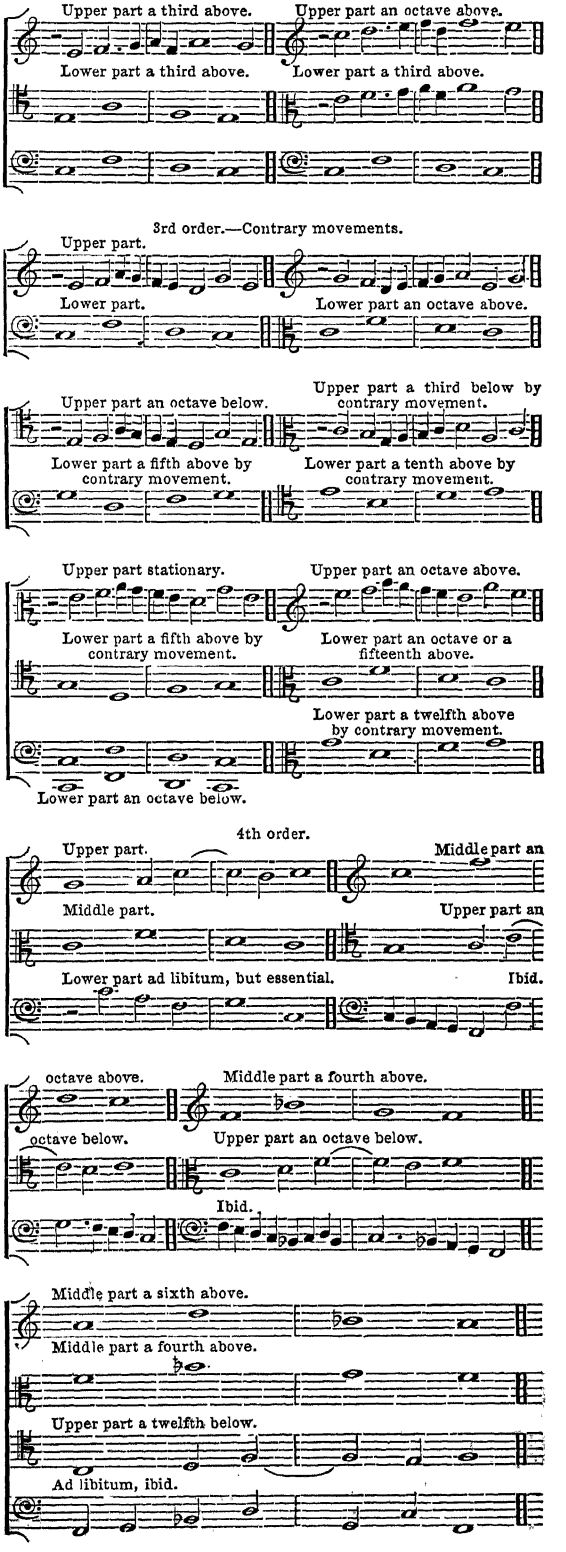
In composing—as has been said—a double counterpoint in one or other of these intervals by contrary or oblique movement, so as never to have two successive *thirds*, and avoiding all prepared discords, it is possible to add to each of the parts another part in *thirds*. The counterpoint becomes *triple* by the addition of one, *quadruple* by the addition of two.

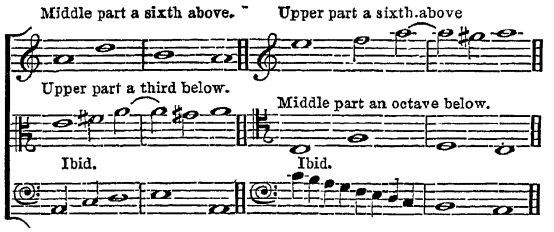
But in *quadruple* counterpoint in the *tenth*, obtained by this measure, an inversion in the tenth is no longer possible; since it is the inversions themselves which, proceeding with the principal parts, are to form the four parts: but this counterpoint can be inverted in the octave; that is to say, it is possible to change the places occupied by the different parts, if care have been taken to observe the rules of *double* counterpoint in the *octave*.

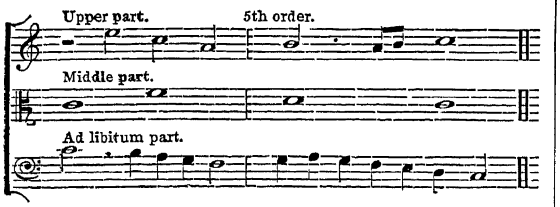
Quadruple counterpoint in the *twelfth* is more real and more varied: that is to say, among the four parts thus combined there will be always two which may actually be transposed, the one a fifth above, the other a fifth below; these two are the two principal parts, which on that account are not the less able to proceed in *thirds* with the two added parts.

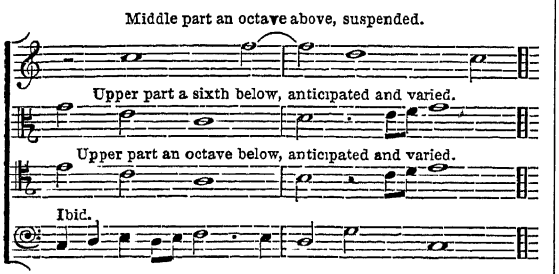
Before concluding this section, a series of examples will be given, from the learned Padre Martini, relative to these counterpoints; in which will be seen the use that should be made of them.

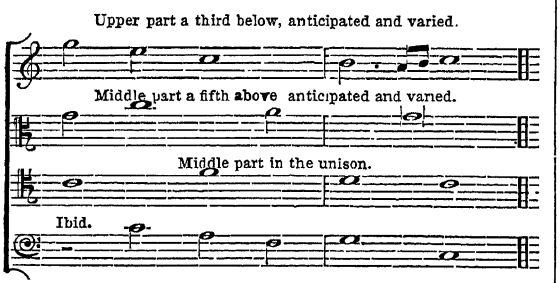


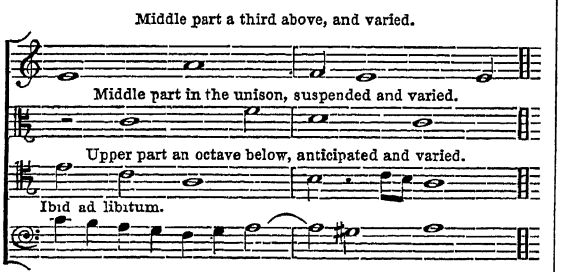


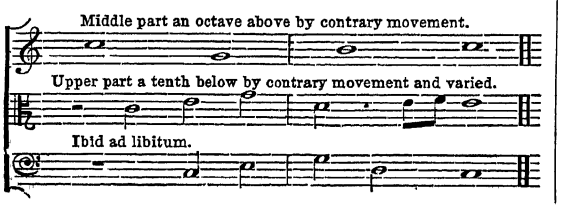


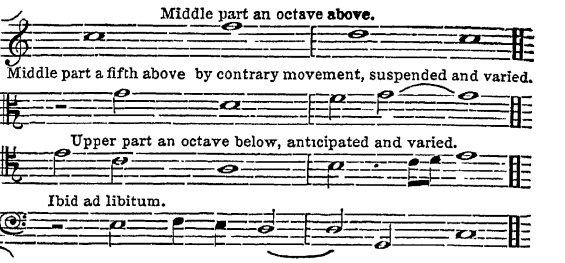












On Fugue.

The word Fugue (Fuga) is ancient. It is to be found in the old composers' works, but they did not apply it in the same sense as modern writers. They called by this name counterpoints in imitation, whereof the cantilenas of plain-song furnished the themes, and in which canons are occasionally to be met with. In the present day, the name of *fugue* has been given to a developed and regular composition unknown to ancient composers—which, indeed, could not be known to them, since their Tonal system did not assort with what we call *tonal fugue* —as will be seen farther on. *

Fugue, notwithstanding the ancient origin of the word, is, then, an invention of modern times, which has been introduced into church-music only since emancipation from the self-imposed constraint of contrapuntists to write always upon Plain-Song.

As it exists at the present time, Fugue is the perfection of counterpoint. It should comprise, not only all the resources supplied by the study of the different kinds of counterpoint, but many other devices proper to itself, of which there will be occasion to speak hereafter.

Fugue may be considered as the transition between the system of strict counterpoint and that of free composition; accordingly, the pupil is here warned that in the examples of Fugue now to be given, he will meet with many chords not hitherto employed.

All that a good composer ought to know may be introduced into fugue. It is the type of all pieces of music—that is to say, whatever the piece composed, so that it be well conceived, regular, and conducted with good intention, it should, without bearing precisely the character and form of a fugue, at least possess its spirit.

There are two principal kinds of fugue, from which springs a third, and again, by this last are generated all the rest. The two principal are *tonal fugue* and *real fugue*. The third is *fugue of imitation*. All the others,—offspring of caprice,—are, *irregular fugues of imitation*, or *pieces in fugal style*.

The indispensable conditions of fugue are the *subject*, the *response*, the *counter-subject*, and the *stretto*. There may be added to these the *pedal*, which is almost always employed in a fugue of any extent.

All the devices that can be introduced into a fugue depend upon the knowledge, the skill, and the judg-

* Vide what is said on this point by Padre Martini, in his treatise on Counterpoint.

ment of the composer, and, at the same time, upon the nature of the SUBJECT and of the COUNTER-SUBJECT, which may offer more or less scope for these devices. These said devices consist, firstly, in the employment of imitations formed by detaching portions either of the SUBJECT or of the COUNTER-SUBJECT; secondly, in the transposition of the subject into different keys, and in the advantage which may be derived with respect to this from double counterpoints; thirdly, in the inversion of the SUBJECT by contrary movement; fourthly, in a new SUBJECT that may be introduced for combination with the first SUBJECT and the first COUNTER-SUBJECT; fifthly, in the manner of combining the STRETTO in several ways, each time more and more closely approaching the RESPONSE to the SUBJECT; sixthly, in the means that may be employed to let the SUBJECT be heard simultaneously with its inversion by contrary movement; seventhly and lastly, in the method of combining the SUBJECT, the COUNTER-SUBJECT, and the STRETTO upon the *pedal*, and in the skill and taste with which these devices are brought in and worked throughout the extent of a fugue.

All these combinations and yet others may be employed in a study-fugue, but there should be a judicious selection of them in a fugue intended for the public. Without this precaution, the fugue would be too long, and consequently tedious.

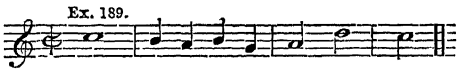
We now give an explanation of each of the denominations above-mentioned.

On Subject.

The subject, or theme of the fugue, should neither be too long nor too short; its dimensions should be such as that it shall be easily retained in the memory, and that the ear shall readily seize upon and recognize it in the different parts and different keys where the author causes it to recur.

Here is an example of a subject of proper dimension.

Ex. 189.

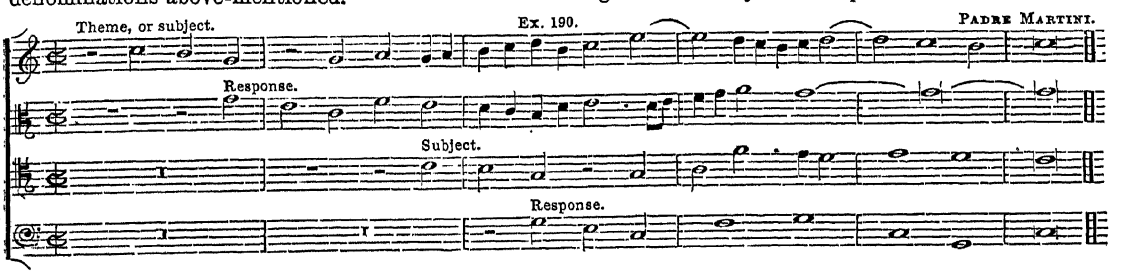


The subject being conceived, the entire fugue should, so to speak, be comprised in its extent, and in that of the COUNTER-SUBJECT which serves as its auxiliary.

The SUBJECT may also be called PROPOSITION, ANTECEDENT, or GUIDE; and the parts which succeed it may be called RESPONSES, ANSWERS, or CONSEQUENTS.

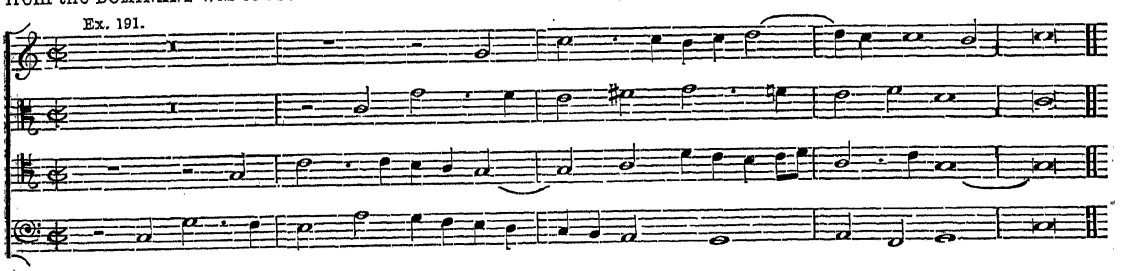
The composer is at liberty to choose whichever part he pleases wherein to propose his subject. The ancient composers, however, were accustomed to observe the following method:—When a subject commenced with the octave of the TONIC and then descended upon the DOMINANT they proposed it in the highest part, in order that the response, which was to descend from the DOMINANT to the TONIC, might be made by a lower part.

Ex. 190. PADRE MARTINI.



On the other hand, when the subject commenced on the TONIC and then ascended towards the DOMINANT, they chose, for the same reason, the lowest part for proposing the subject, in order that the response, which from the DOMINANT was to ascend to the OCTAVE OF THE TONIC, should be made by a higher part.

Ex. 191.

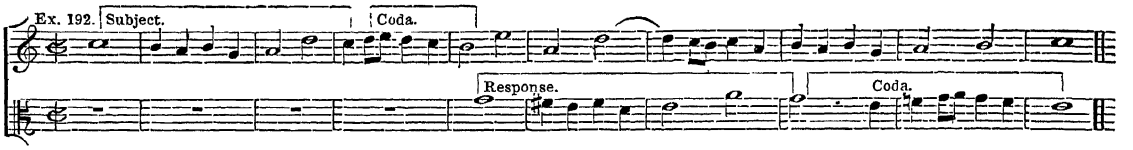


The foregoing method of the ancient composers is not of indispensable observance; it is simply a rational and judicious plan, well suited to the distribution of the parts in reference to the nature of the subject.

This plan need only be carried out with respect to TONAL FUGUE, as will be seen when this kind of fugue comes to be discussed.

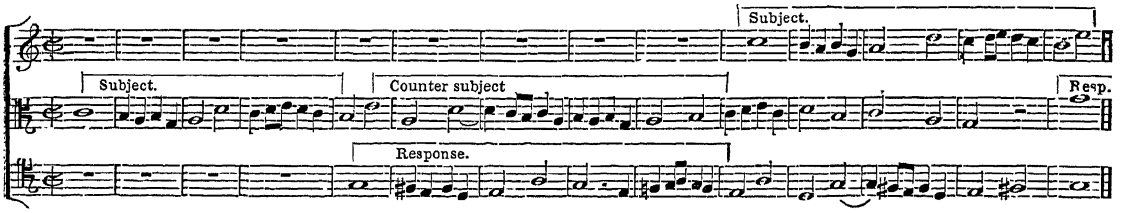
On Response.

The RESPONSE, ANSWER, or CONSEQUENT immediately follows the subject, to which it should be in all respects similar, but in another key. We will explain in what key, or at what interval from the subject it should be, when the different kinds of fugue are discussed. It may be said that the RESPONSE decides the particular kind and nature of the fugue.



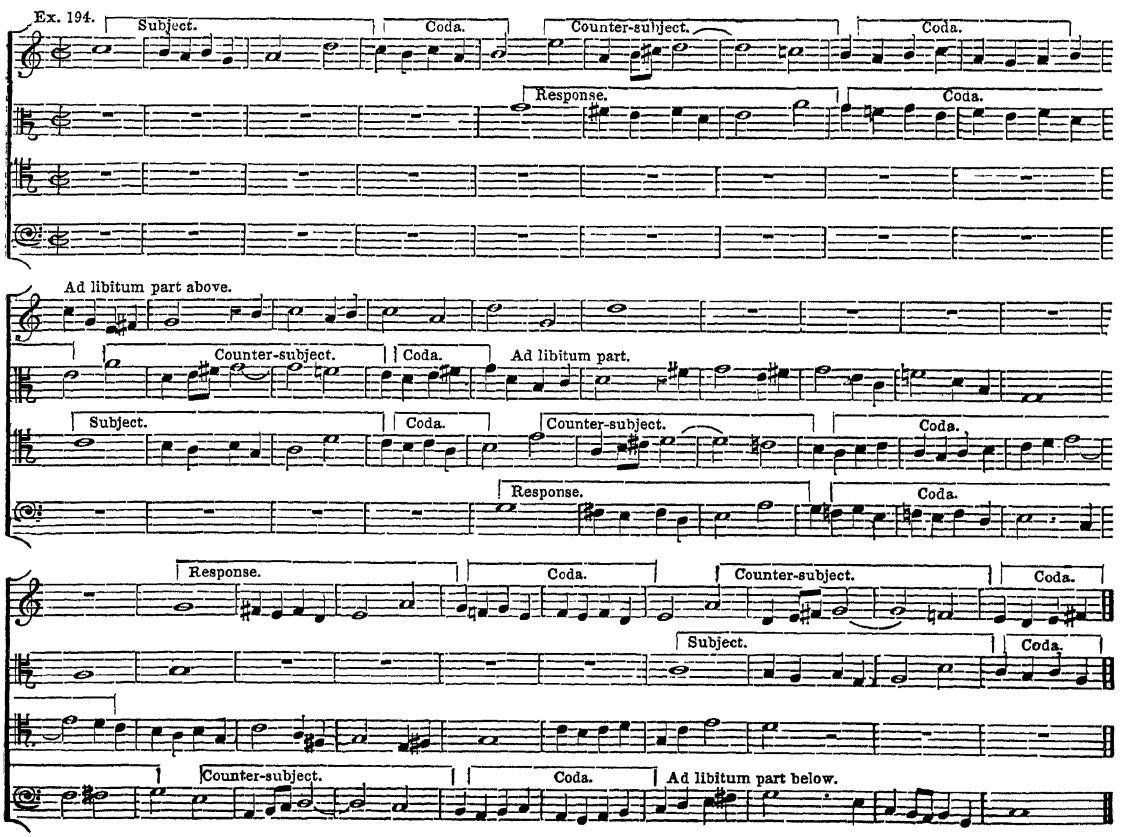
On Counter-subject.

The melody which accompanies either the SUBJECT or the RESPONSE is called the COUNTER-SUBJECT. As the COUNTER-SUBJECT is intended to be introduced above and below the SUBJECT and the RESPONSE, the necessity will be perceived of combining it by double counterpoint in the octave, that it may be susceptible of inversion either from high to low, or from low to high, without incurring risk of defect or necessity for any change :—



It is not, however, absolutely indispensable to preserve the exact identity of the COUNTER-SUBJECT in its transpositions and inversions. Some of its notes may be changed should this be deemed advisable for the sake of purity in the harmony and strictness in the counterpoint.

In a two-part fugue, there can be only one COUNTER-SUBJECT ; in a three-part fugue, two COUNTER-SUBJECTS, and in a four-part fugue, three COUNTER-SUBJECTS. The number of COUNTER-SUBJECTS may increase in proportion with the increased number of parts, and it is to be understood that there can only be as many counter-subjects as there are parts, exclusive of the part which contains either the SUBJECT or the RESPONSE. When there is only one counter-subject, whatever the number of parts may be, those that accompany the SUBJECT and the COUNTER-SUBJECT jointly are called AD LIBITUM parts, of which the melody may be varied each time they intervene,—whether in the lower, the higher, or the middle part :—

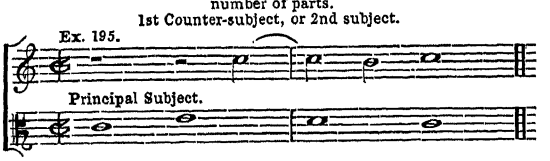


It is needless to say that a fugue in five, six, seven, or eight parts must contain several AD LIBITUM parts on account of the difficulty, and even impossibility, of finding a sufficient number of COUNTER-SUBJECTS; that is to say, of parts in double counterpoint, for so large a number of voices.

The COUNTER-SUBJECTS in a fugue may occur immediately and simultaneously with the SUBJECT. For my own part, I cannot say that this disposal appears to me to be the best. I think that greater variety in the union of the parts is obtained by so contriving the COUNTER-SUBJECTS as that they shall enter successively, and by allowing the subject first to be heard by itself, or accompanied at the most by a single counter-subject, if the fugue be in three parts, or by two if it be in four.

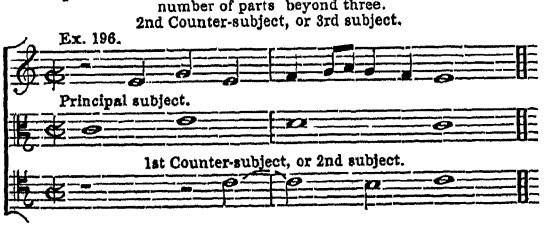
Whatever the number of parts may be, a fugue is called a fugue on two subjects, when the principal SUBJECT is immediately attended by a COUNTER-SUBJECT.

Example of what is called a *Fugue on two subjects*, whatever be the number of parts.



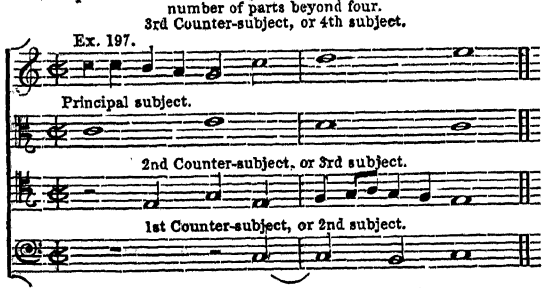
When a SUBJECT is accompanied by two COUNTER-SUBJECTS the fugue is called a FUGUE ON THREE SUBJECTS.

Example of what is called a *Fugue on three subjects*, whatever be the number of parts beyond three.



When to a SUBJECT three COUNTER-SUBJECTS are opposed, the fugue is said to be ON FOUR SUBJECTS, &c.

Example of what is called *Fugue on four subjects*, whatever be the number of parts beyond four.



Observation.—Although the denomination of *fugue on two, on three, and on four subjects* is generally adopted, this denomination (to my thinking) is improper, and I base my opinion respecting it upon the circumstance that a fugue cannot, and ought not, to have more than a single principal subject for exposition; all that accompanies the subject is but accessory, and cannot, and ought not, to bear any other name than that of COUNTER-SUBJECT. Therefore, according to this principle, a fugue which by habit is called a *fugue on two subjects*, should be named a *fugue on one subject and a counter-subject*; that *on three subjects* should be called a *fugue on one subject and two counter-subjects*, and lastly, that *on four subjects* should bear the name of a fugue *on one subject and three counter-subjects*, &c.

As a convincing proof that this should be so, suppose that the different *subjects*, instead of being simultaneously employed with the principal *subject*, attend successively upon the parts which enter in turn. Then these different accompaniments of the *subject* or of the response, which are named subjects when employed at the outset, would be called *counter-subjects*, and because they may be introduced at the same time as the *principal subject* it does not follow that they change their denomination.

It should, however, be observed, that, in case a fugue be so disposed as that several *counter-subjects* are introduced when the *principal subject* is proposed for the first time, the inversions of these *counter-subjects* should be invariable during the whole course of the fugue.

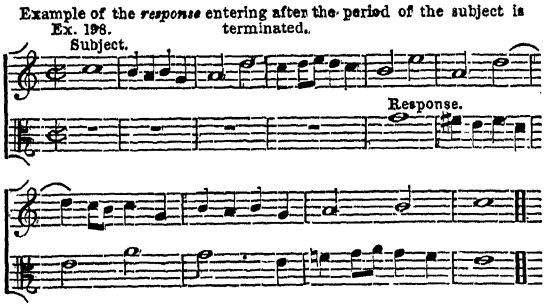
On the contrary, if these different counterpoints are employed either during the *subject*, or with the response, and not introduced at the beginning with the *subject* itself, then there is free leave either to preserve their identity each time they recur, or to alter them a little by changing some few notes, according to the exigency and situation of the parts.

In every case it is important and indispensable always to combine the *counter-subjects* according to the laws of *double counterpoint*, so as to be able to use them under all circumstances, and in order that they may afford scope for the different devices which it may be desirable to employ.

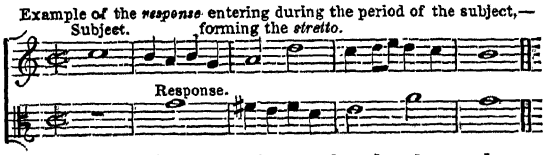
ON STRETTO.

STRETTO is an Italian word, signifying a contraction. It has been adopted into our language, and is employed to indicate a device which consists in bringing the entrance of the response nearer to that of the subject.

Example of the *response* entering after the period of the subject is terminated.



Example of the *response* entering during the period of the subject,—forming the *stretto*.



The stretto is, as has been already observed, one of the essential requisites of a fugue; the place which it should occupy will be indicated when the entire texture of a fugue comes in question. The art of judiciously employing the *stretto* consists in the manner of varying its aspects and in inventing means, each time the stretto is introduced, of bringing the entrance of the response nearer and nearer to that of the subject. The effect which this pro-

duces is extremely piquant, and, at the same time, very taking.

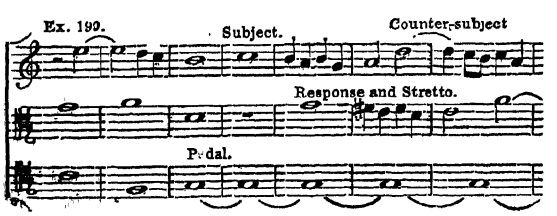
In order that the entrances of the response and subject may be brought closely together, it is permitted, no other course being possible, to change some notes of either the one or the other; or, if not to change the notes, to change their value; but these alterations can take place in the SUBJECT only after the entrance of the RESPONSE, and in the RESPONSE only after the re-entrance of the SUBJECT, and so on. All this admits of many exceptions, which are determined by the actual emergency, as will be seen in studying fugue.

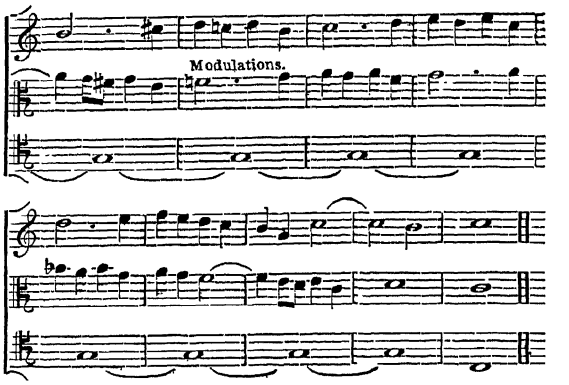
It is also permitted,—when the SUBJECT, by its nature, is not well suited for employing the STRETTO in a manner quite natural,—to commence the STRETTO with the RESPONSE, but if neither the one nor the other be adapted for obtaining all the variety desired in the STRETTO, we must content ourselves with making the RESPONSE enter after the SUBJECT, or this after the other, at any place we can, and, as a last resource, employ the permitted changes either in the notes or in their value. Moreover, practice will best indicate the means of successfully encountering difficult cases of this kind.

A good fugal subject should always give scope for an easy and harmonious STRETTO; in composing a subject, therefore, the difficult combinations of STRETTO ought to be carefully pre-considered.

On Pedal.

The PEDAL is a note prolonged and sustained during several bars. It may be placed either in the highest part, in one of the middle parts, or in the lowest part; it can be made—whatever its position—only upon the TONIC, or upon the DOMINANT; but the best pedal—the one from which the most advantageous effect may be drawn, and the one most generally used in fugue—is that of the DOMINANT placed in the lowest part. The function of the PEDAL is to emancipate the composer from the rigour of the rules; that is to say, he can, while the period of its duration continues, introduce unprepared discords and even modulate, as if the PEDAL did not exist, provided the parts which effect this operation are combined each with each according to rule. This, however, may not be done in the first or the last bar, which ought always to be in harmony with the PEDAL note. In accordance with what has just been stated, the composer should cause to be heard upon the PEDAL;—the SUBJECT, the RESPONSE in STRETTO, the COUNTER-SUBJECTS, and, if possible, some of the ingenious devices that may have been introduced in the course of the fugue.



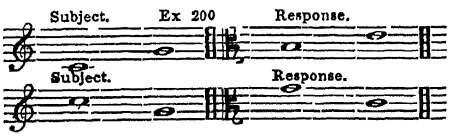


As at least two parts are usually required to work upon the PEDAL which shall fulfil all the prescribed conditions, it follows that the PEDAL is not necessarily in a two-part fugue. This is why the PEDAL does not form one of the indispensable features of a fugue.

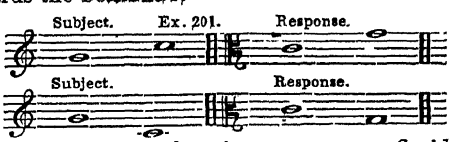
On Tonal Fugue.

A so-called TONAL FUGUE is a fugue of which the SUBJECT, at its first outset, passes from the tonic to the dominant, or from the dominant to the tonic. The response in this kind of fugue is not identically similar to the subject, and is governed by laws now to be set forth.

If the SUBJECT commence on the tonic and ascend or descend towards the dominant, the RESPONSE should commence on the DOMINANT and descend or ascend towards the TONIC.

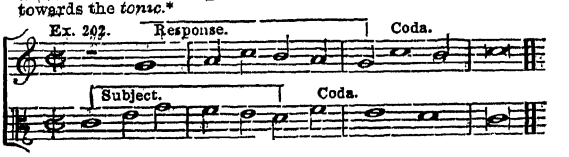


If the SUBJECT commence on the DOMINANT and ascend or descend towards the TONIC, the RESPONSE should commence on the TONIC and descend or ascend towards the DOMINANT,

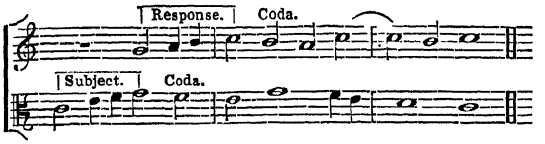


Here follow examples of SUBJECTS more florid and more extended than the preceding ones, but still conceived on the same principle, in order that the student may become accustomed to find the exact RESPONSE to a SUBJECT in TONAL FUGUE.

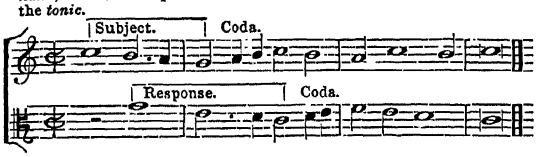
Example of a *subject* which from the *tonic* descends towards the *dominant*, and of a *response* which from the *dominant* ascends towards the *tonic*.*

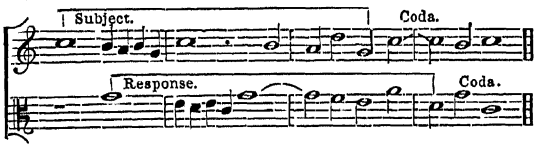


* These different examples are presented under the form of *stretto*; that is to say, the *response* is brought as close as possible to the *subject*.

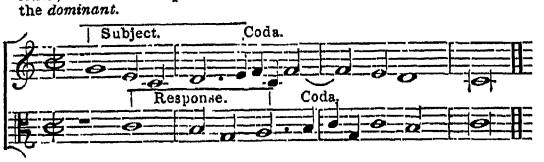


Example of a *subject* which from the *tonic* descends towards the *dominant;* and of a *response* which from the *dominant* ascends towards the *tonic.*

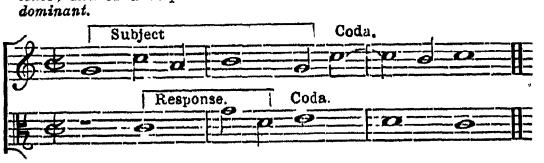




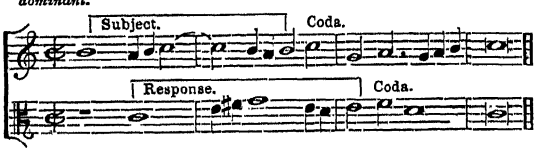
Example of a *subject* which from the *dominant* descends towards the *tonic;* and of a *response* which from the *tonic* descends towards the *dominant.*



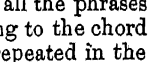
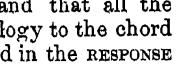
Example of a *subject* which from the *dominant* ascends towards the *tonic;* and of a *response* which from the *tonic* ascends towards the *dominant.*



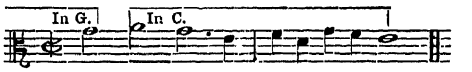
Example of a *subject* which from the *dominant* ascends towards the *tonic;* and of a *response* which from the *tonic* ascends towards the *dominant.*



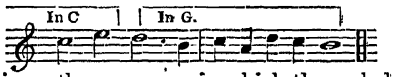
Before concluding, one remark which may serve as a guide must be offered: it is, that all the phrases of the melody of a SUBJECT which belong to the chord or to the key of the TONIC should be repeated in the response in similar phrases belonging to the chord or to the key of the DOMINANT, and that all the phrases of a subject which bear analogy to the chord of the DOMINANT, should be repeated in the RESPONSE in similar phrases bearing analogy to the chord of the TONIC.

To demonstrate this the following subject is proposed according to the immutable rule of tonal fugue the response is this:—  But if from this simple SUBJECT a more complicated one is deduced ; according to what has been said above, the RESPONSE is  for the two notes D, B, added between the limits of the simple interval C, G, belong to the chord of the DOMINANT,—that is to say, in the key of G,—and should be replaced in the RESPONSE by the two notes G, E, belonging to the chord of the TONIC.

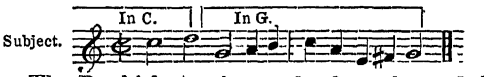
Here is another SUBJECT:—



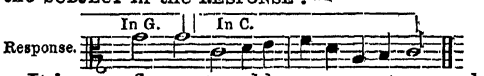
entailing no other change in the RESPONSE than from the first to the second note; because the SUBJECT, which commences on the DOMINANT, does not proceed towards the TONIC in the first phrase. This is the RESPONSE:—



Here is another SUBJECT, in which the melody does not proceed, in the first phrase, from the TONIC towards the DOMINANT, but so proceeds at the commencement of the second phrase:—



The D which terminates the first phrase belonging naturally by its descent upon the DOMINANT to the key of G, the RESPONSE should change the first note C of the SUBJECT into a G, in order to conform to the law of TONAL FUGUE, and replace the D of the subject by another G which will descend upon C in the key into which will be transposed all the rest of the SUBJECT in the RESPONSE:—



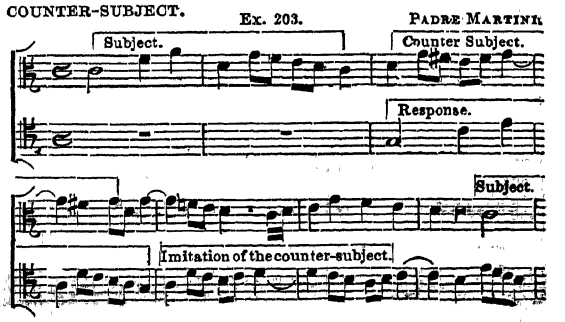
It is superfluous to adduce a greater number of SUBJECTS. With the methods and explanations that have been given, the pupil should be enabled to find the RESPONSE to any SUBJECT of TONAL FUGUE, that offers itself.

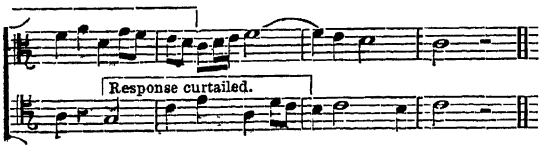
On Real Fugue.

REAL FUGUE is of more ancient date than TONAL FUGUE. It is that in which the SUBJECT commences on the TONIC and then proceeds towards any other chord than the DOMINANT; the RESPONSE being made in the fifth of the principal key, and resembling the SUBJECT in all respects.

The ancient composers recognised two sorts of REAL FUGUE,—FREE, and LIMITED. They called a Real Fugue FREE, when the RESPONSE, which ought to be precisely similar to the part imitated, was not so beyond the duration of the SUBJECT and of the COUNTER-SUBJECT.

Ex. 203. PADRE MARTINI.

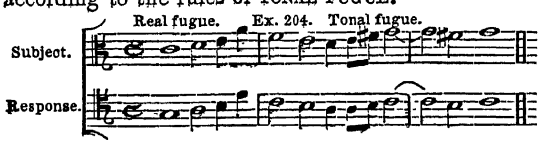




But if the RESPONSE were similar, not only to the SUBJECT, but to all the notes of the ANTECEDENT part from the beginning of the fugue to the end, then the REAL FUGUE took the name of LIMITED. This sort of fugue was no other than the musical form to which nowadays is given the name of CANON,—as has been already said.

At present, these denominations are no longer used, and what the ancients called FREE REAL FUGUE is the only REAL FUGUE adopted as a model.

It may happen that a FUGUE SUBJECT offers, in the earlier bars, all the characters of REAL FUGUE, and changing suddenly towards the end, terminates in TONAL FUGUE. The RESPONSE should, in that case, follow the condition of the SUBJECT; that is to say, commencing as REAL FUGUE, it must terminate according to the rules of TONAL FUGUE.



On Fugue of Imitation.

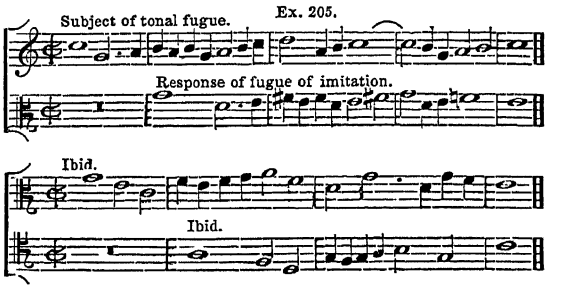
FUGUE OF IMITATION is that of which the RESPONSE is very nearly, but not entirely, similar to the SUBJECT, the composer being at liberty to introduce some alterations, and to curtail it, if he think fit.

Fugue of imitation possesses still another privilege; which is that the CONSEQUENT or RESPONSE has no fixed time or interval for responding to the ANTECEDENT or SUBJECT, but may enter at the most favourable opportunity, or at any interval.

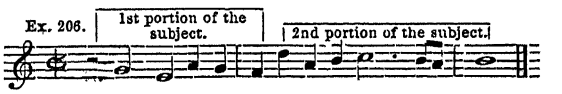
Thus the RESPONSE may be made, not only in the UNISON, in the FIFTH, in the FOURTH, and in the OCTAVE, but also in the THIRD, in the SIXTH, in the SECOND, in the SEVENTH, and in their compounds; by these means is produced the variety so desirable in music, and so much admired by listeners.

It has been already said that the SUBJECT of a FUGUE should be of judicious dimensions, neither too long, nor too short, but, in the kind of FUGUE now in question, the SUBJECT should always be very short, to avoid delay in making the the RESPONSE heard.

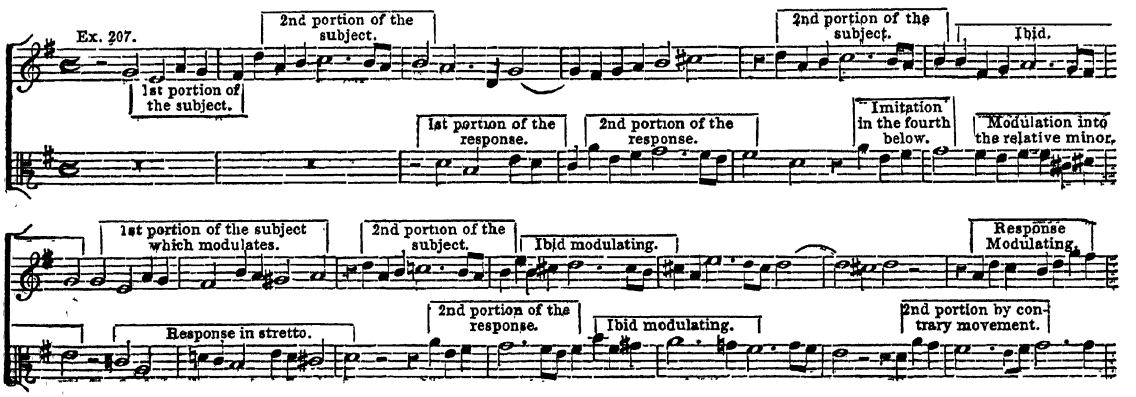
When treating a SUBJECT of FUGUE of IMITATION it is possible to change even a TONAL FUGUE into a fugue of this name, by responding to a SUBJECT of the nature of this latter FUGUE with the freedom of a fugue of imitation.

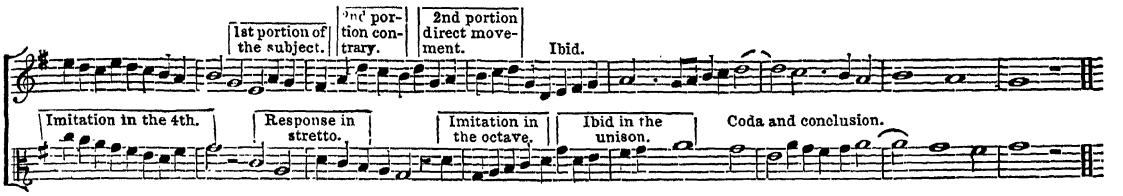


There is no FUGUE, either REAL, or TONAL, which is not liable in several parts of its extent to become transformed into FUGUE of IMITATION, on account of the MODULATIONS, and in consequence of the IMITATIONS which may be introduced by taking a portion of the SUBJECT, or of the counter-subjects. Examples of this will be adduced when the entire composition of a FUGUE is in question. In accordance with what we have said, when a SUBJECT occurs—even of FUGUE of IMITATION composed of more than one portion, as thus:—



we may take in the course of the FUGUE sometimes one and sometimes the other of these two portions for making the imitations, even inverting them by contrary movement, in order that from the conflict arising between the parts through these devices a more learned as well as agreeable effect shall be produced. The following little fugue by PADRE MARTINI, will serve as an example, and give an idea, of FUGUE of IMITATION:—

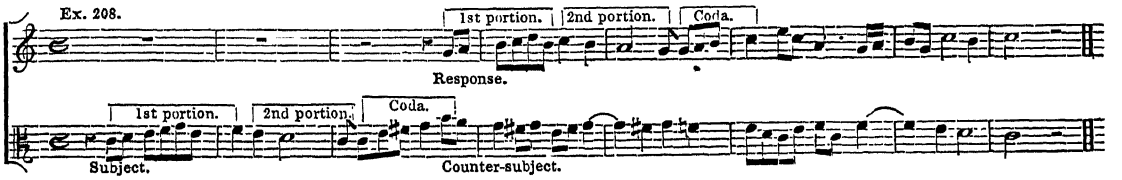




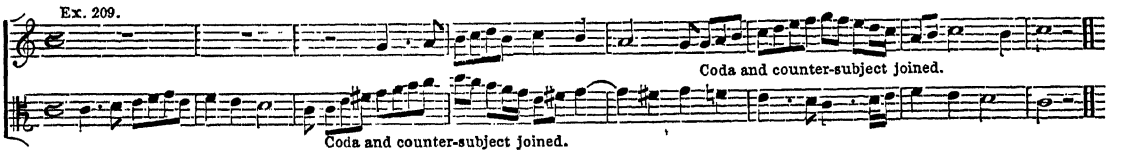
Before proceeding to what concerns the entire composition of a fugue it is essential to enter into rather more circumstantial details relative to the CODA OF CONCLUSION OF A SUBJECT, which has hitherto been simply indicated, and then to speak of digressions in fugue, and, lastly, of MODULATION.

ON THE CODA.

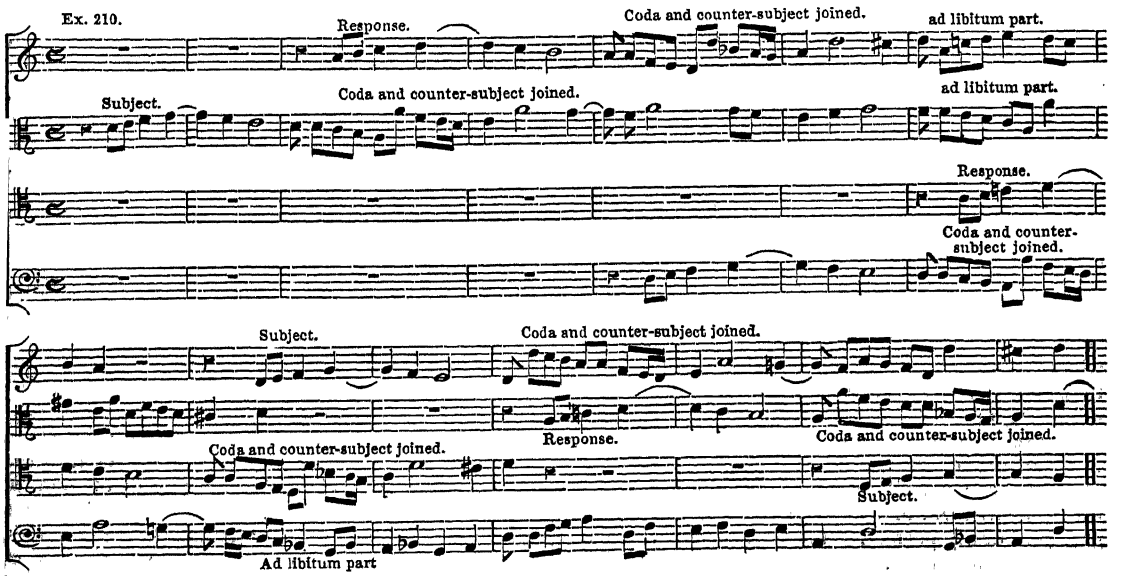
The coda is that portion of the SUBJECT by which it is continued after its second section, and which serves, at the same time, to prepare the entrance of the response and to bring in the COUNTER-SUBJECT.



There are cases where the CODA itself becomes the commencement of the COUNTER-SUBJECT, and so intimately joins with this latter as that the CODA and the COUNTER-SUBJECT form an undistinguished whole.



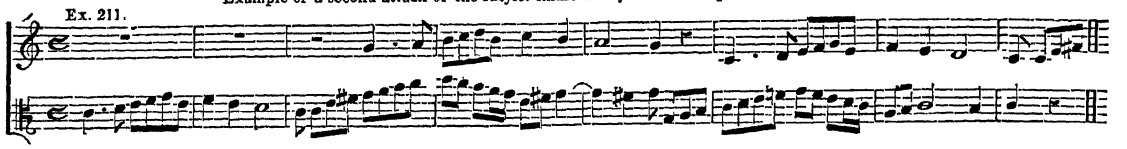
Here is another example of the same kind, in four voices, by Padre Angelo Predieri :—



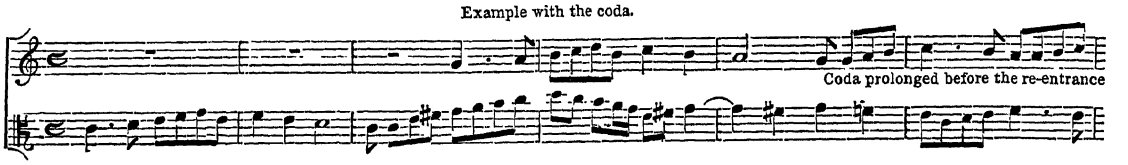
In modern fugues, it is usual to prolong the CODA of the RESPONSE before the SUBJECT re-enters. This plan is wise and should be maintained. It has the double advantage of causing the re-entrance of the subject to be desired, and of imparting variety to the composition by breaking the monotony of subjects and responses too closely brought in. It contributes to the elegance and good making of a fugue, and it may also furnish an additional theme for the imitations and digressions. This applies to every kind of fugue, whatever its number of parts.

Example of a second attack of the *subject* immediately after the *response* without the coda.

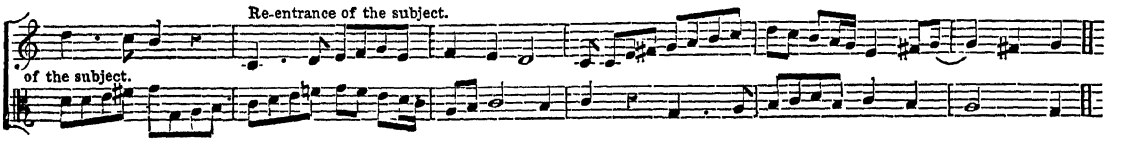
Ex. 211.



Example with the coda.



Re-entrance of the subject.



It will be seen here that the second example has the advantage, and that the intervention of the coda between the response and the RE-ENTRANCE of the subject has a very good effect.

On Digression in Fugue.

The DIGRESSION, or EPISODE, in a FUGUE, is a period composed of fragments of the SUBJECT, or of the COUNTER-SUBJECTS (at the composer's own choice), with which imitations and devices are formed, and during which he may modulate so as to introduce, in other keys, the PRINCIPAL SUBJECT, the RESPONSE, and the COUNTER-SUBJECTS.

The digression may be, according to need, either short or long; and, in the course of a FUGUE, there should be more than one DIGRESSION, each with a varied method of treatment. When the entire composition of a fugue comes to be discussed, the places where these digressions—to which may be also given the Italian name of ANDAMENTI—should occur will be designated; and at the same time will be shown the manner of combining them. This simple explanation of the DIGRESSION must at present suffice.

On Modulation.

For some time the choice of modulations has been regulated by the DIATONIC SCALE of the key in which the composition is, avoiding chords alien to that key. Thus, we may modulate into the DOMINANT, and into the sub-dominant, of which the keys are naturally major; into the SECOND, into the MEDIANT or THIRD, and into the SIXTH, of which the keys are naturally minor. We cannot modulate into the SEVENTH, or leading note, because its fifth is not naturally perfect. That which has been here laid down applies to the scale of the major key. When it is a question of composing a piece in a minor key, these are the keys into which modulation may be made—into the SUB-DOMINANT, and into the DOMINANT, of which the keys are naturally minor; into the MEDIANT, and into the SIXTH, of which the keys are naturally major. We cannot modulate into the SECOND, because its fifth is not naturally perfect, and modulation into the SEVENTH should also be avoided.

Modern composers have held themselves exempt from observing, in their compositions, this simple and rational method of modulating, adopting, in its stead, one much more free and frequently incoherent. But if such practices are tolerated in modern works, it is essential, and it is even expressly recommended, not to follow erratic courses with regard to a style of composition so severe as that of FUGUE.

When a FUGUE is in a MAJOR key, the key into which we should modulate first is that of the DOMINANT with its MAJOR THIRD; then, into the SIXTH,—the relative minor key of the principal key; after that, into the major key of the SUB-DOMINANT, to the MINOR KEY of the SECOND, to the MEDIANT, also MINOR, and then return to the key of the DOMINANT, in order to proceed to the conclusion, which should be in the principal key.

It is permitted in the course of a FUGUE in a MAJOR KEY, to change the principal key into the minor, but this permutation should be employed only for a few moments, and merely to bring in a suspension on the DOMINANT, in order afterwards to attack the PRINCIPAL MAJOR KEY.

When a FUGUE is in a minor key, the first modulation is into the MEDIANT MAJOR, which is the RELATIVE OF THE PRINCIPAL KEY; then we modulate either into the DOMINANT minor, or into the SIXTH MAJOR, or into the SUB-DOMINANT minor, or into the SEVENTH MAJOR, and lastly, by means of one of these keys, return to the principal key. That we may terminate as with the FUGUE in a MAJOR KEY, the minor principal key may be changed into major, under the conditions that were shown with regard to the FUGUE in a MAJOR KEY.

The chief difficulty in the art of modulating is the choice of the chords in their succession, in order to go from one key into another in a manner that shall be natural and suitable to the one into which we are

passing, and so that there shall be nothing in these transitions to offend the ear or the taste.

Experience, which practice can alone give, will smooth every difficulty to which the want of both gives rise.

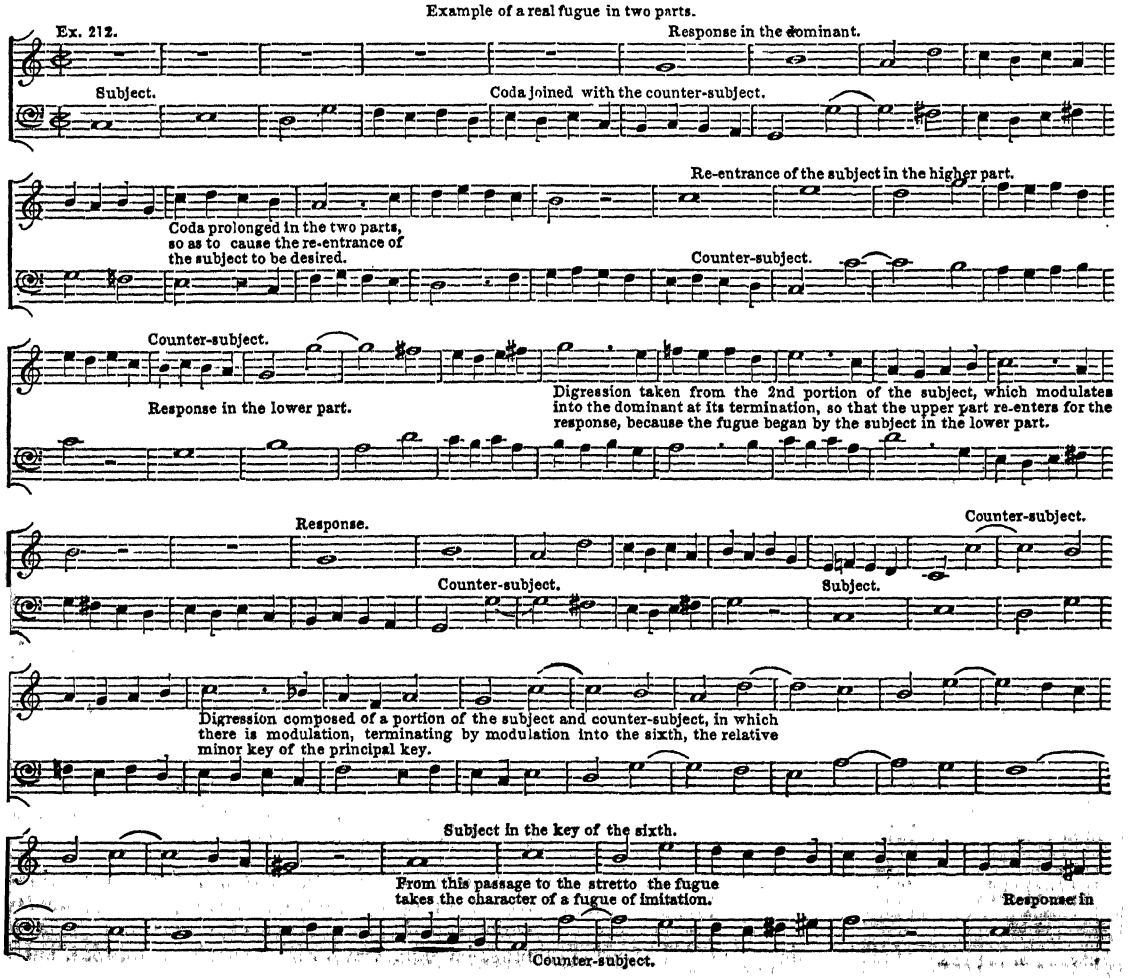
On the Entire Composition of a Fugue.

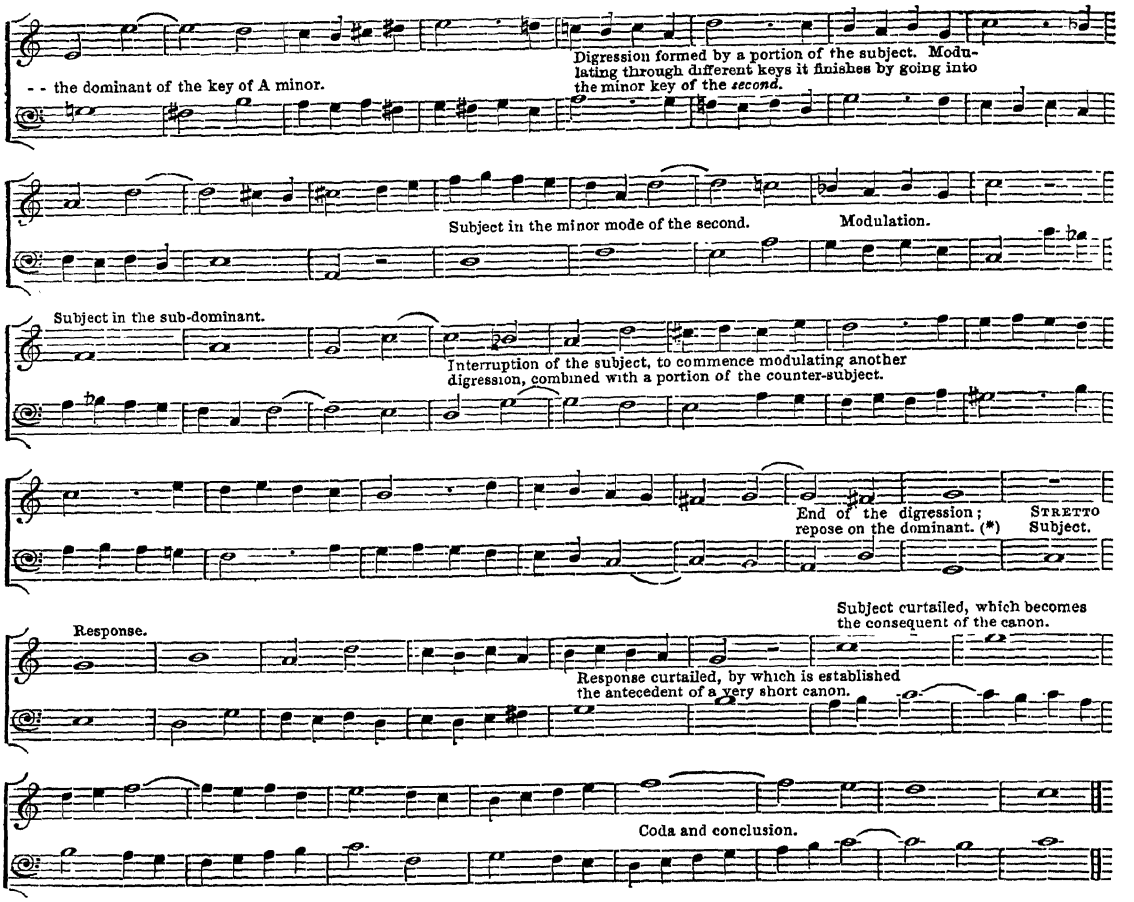
Having passed in review all that relates to the elements of a fugue, there remains but to treat of its entire composition. It has been already said that the indispensable parts of a FUGUE are the SUBJECT, the RESPONSE, the COUNTER-SUBJECT, and the STRETTO; the ACCESSORY or EPISODICAL parts being the IMITATIONS formed by FRAGMENTS OF THE SUBJECT, or of the COUNTER-SUBJECT, with which are composed the different DIGRESSIONS or ANDAMENTI which should occur in the course of a FUGUE. These elements suffice for the construction of a short and ordinary FUGUE. But if, in a composition of this sort, other combinations and devices be introduced, a more extended and varied whole will result. It is difficult to determine the number of devices that may be introduced into a FUGUE, inasmuch as this depends upon the nature of the SUBJECT and COUNTER-SUBJECT, and upon the greater or less skill of the composer. There is no FUGUE which does not differ from another, either by its mode of conduct, or by its combinations. This difference and variation are the effect of choice, of an imagination and invention more or less fertile, and of the facility which industry gives, while the experience derived from both, by cultivating the imagination, directs a composer in the choice of ideas and of means for the judicious construction of a FUGUE.

Each composer bears—so to speak—his own distinctive mark in this respect. It is requisite, therefore, to examine and analyse many FUGUES of the best masters in order to become thoroughly versed in this style of composition.

Below are given different examples of FUGUE in TWO, THREE, and FOUR parts. These examples, enforced by remarks, will suffice to demonstrate how the plan of a simple and ordinary FUGUE and how that of a FUGUE extended and complicated by the introduction of several devices should be constructed.

Example of a real fugue in two parts.





GENERAL REMARKS.

On examining the foregoing example, it will be evident that the development of a FUGUE is entirely made from the SUBJECT and the COUNTER-SUBJECT; it is that which forms the unity of a piece of music of this kind.

As it is necessary to give to each of the parts—whatever be their number—repose, or cessation, in order to vary the effect, these reposes, or cessations, should take place in a part before the passage where the SUBJECT or the RESPONSE is to enter. When cessations are employed under other circumstances, the part which ceases should never re-enter idly, without reason, or for filling up, but either to respond to some IMITATION already proposed, or to propose one itself.

* It is not of absolute necessity to introduce a "repose" or cessation before the entrance of the stretto, but when introduced it makes this entrance tell better by isolating it from that which precedes, and thus produces a very good effect. Neither is it indispensable, in making the indicated repose, or cessation, to have it upon the actual *key* of the *dominant;* it depends on the fancy of the composer either to make it upon this *dominant*, or upon the *actual relative minor key*, or upon the chord of the *dominant of this minor key*, or upon the *actual minor key of the mediant*, or, lastly, upon the *dominant of the principal key* changed into the *minor;* for here—after having prepared it some bars in advance—is the proper place for introducing this minor key into a FUGUE. That which has just been stated with regard to the repose in question, applies to every kind of FUGUE, whatever be its number of component parts.

It is also particularly recommended to avoid monotony in the choice of ideas, and in the design and phrases. This defect is blameable in every kind of music, but it is one into which it is easy to fall when composing a FUGUE, if all the ideas employed be derived either from the SUBJECT, or from the COUNTER-SUBJECT, with a view to the too strict preservation of the unity of character above mentioned. In order to avoid the defect, care must be taken, when planning a DIGRESSION, not to employ the fragments of SUBJECT or COUNTER-SUBJECT which were used in the preceding DIGRESSION. With this precaution, and by skilfully varying the modulations and the forms of imitations by inversion, monotony will be avoided.

Another remark which should be made is that in a FUGUE, whether REAL or TONAL, of which the RESPONSE is always on the FIFTH of the TONIC, all the imitations in the course of the FUGUE should be made on the same interval as the *response*, or on the FOURTH, which is an inverted FIFTH.

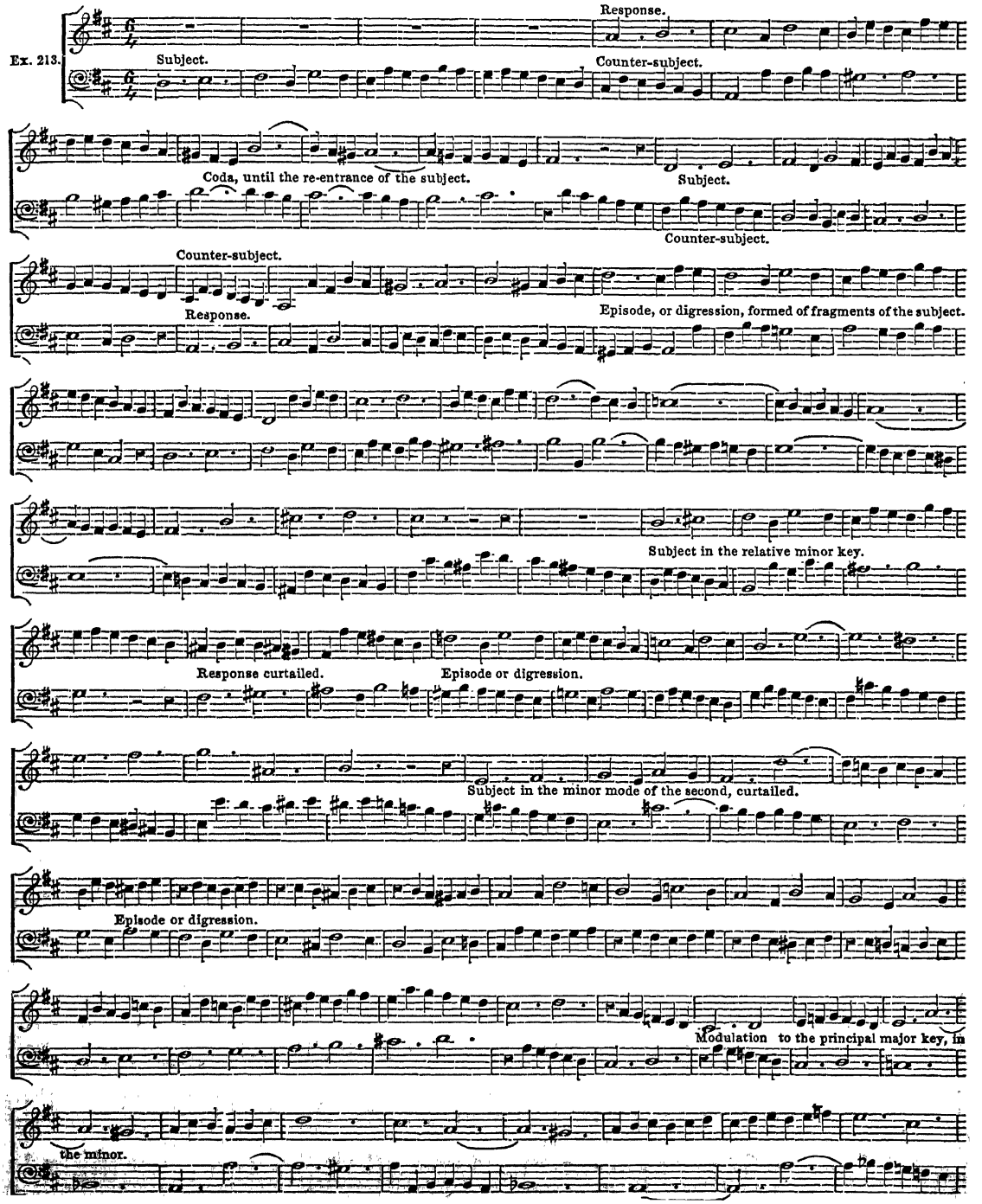
As to a FUGUE of IMITATION, if the response is on the FIFTH or the FOURTH of the SUBJECT, the law which served as a guide in REAL and TONAL FUGUES must be observed with regard to imitations, but if

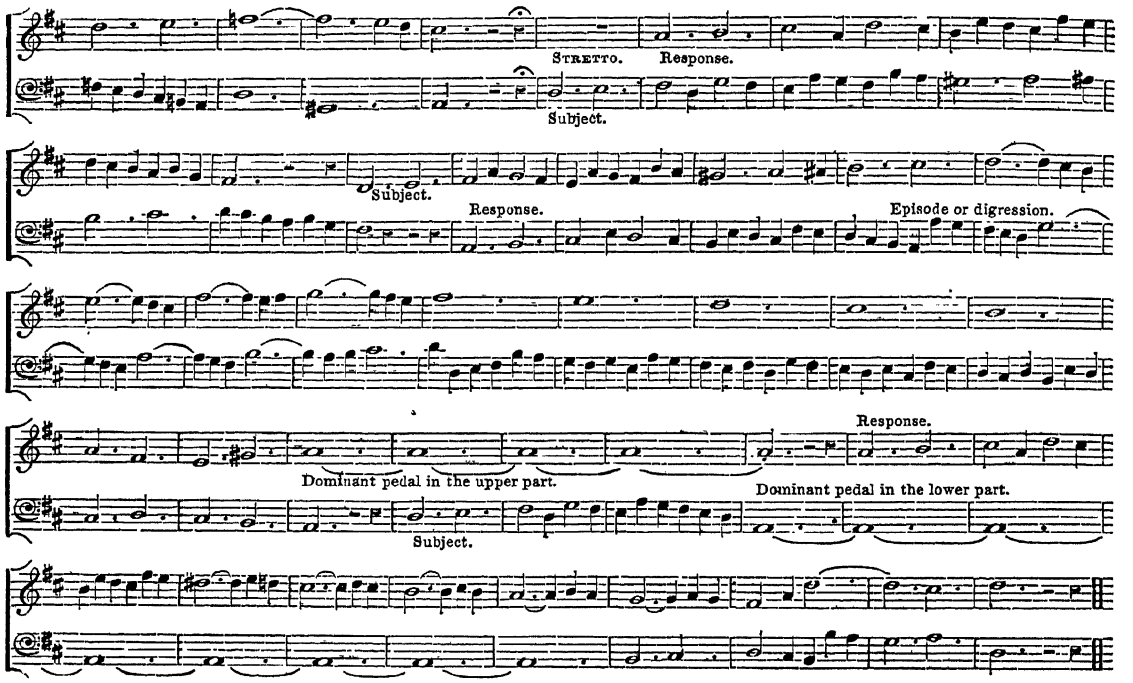
the RESPONSE be on the SECOND, or THIRD, SIXTH, or SEVENTH, or on their compounds, the imitations during the FUGUE should always be made at the distance indicated by the RESPONSE at the commencement. It may be added that the introduction of imitations in the UNISON and OCTAVE is permitted, whatever be the kind of FUGUE, and in whatever degree or interval the RESPONSE may be.

After these observations, the examples may be continued without necessity for adding anything more to that which has already been said on the subject of FUGUE.

REAL FUGUE IN TWO PARTS.

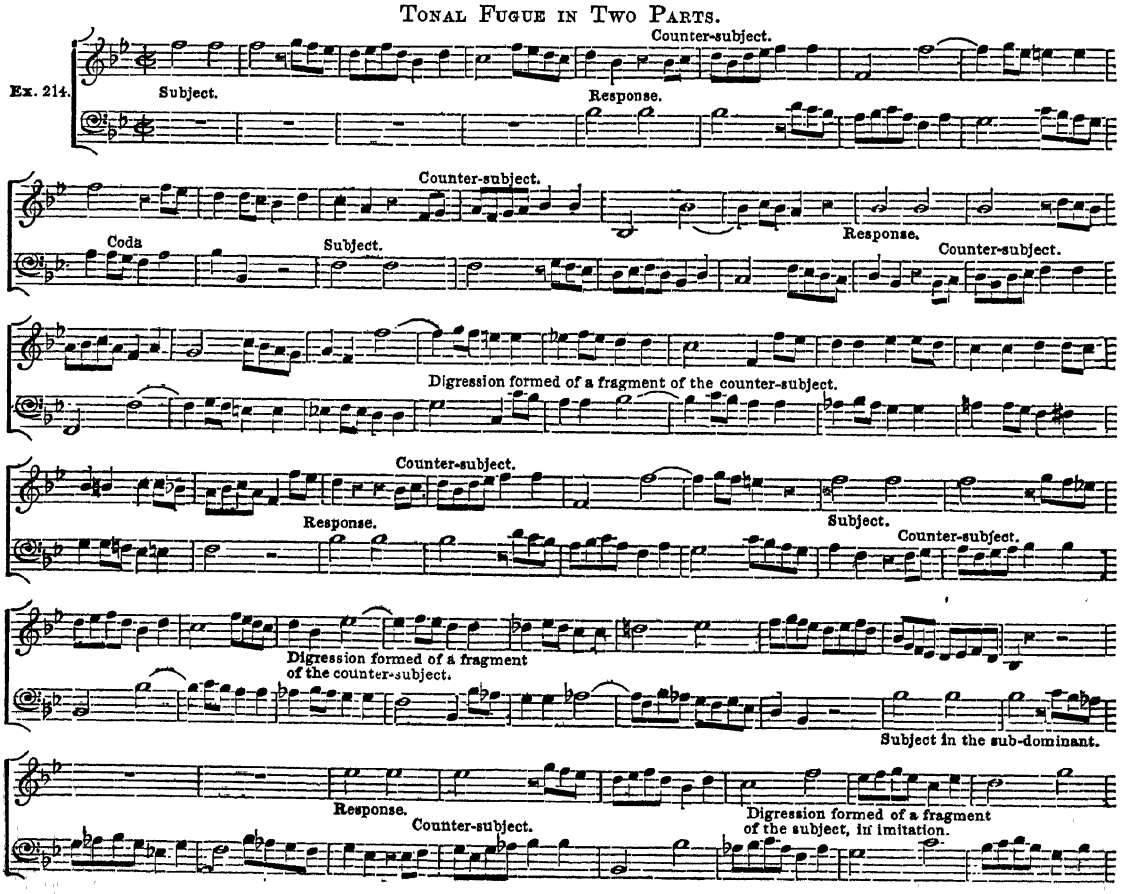
Ex. 213.

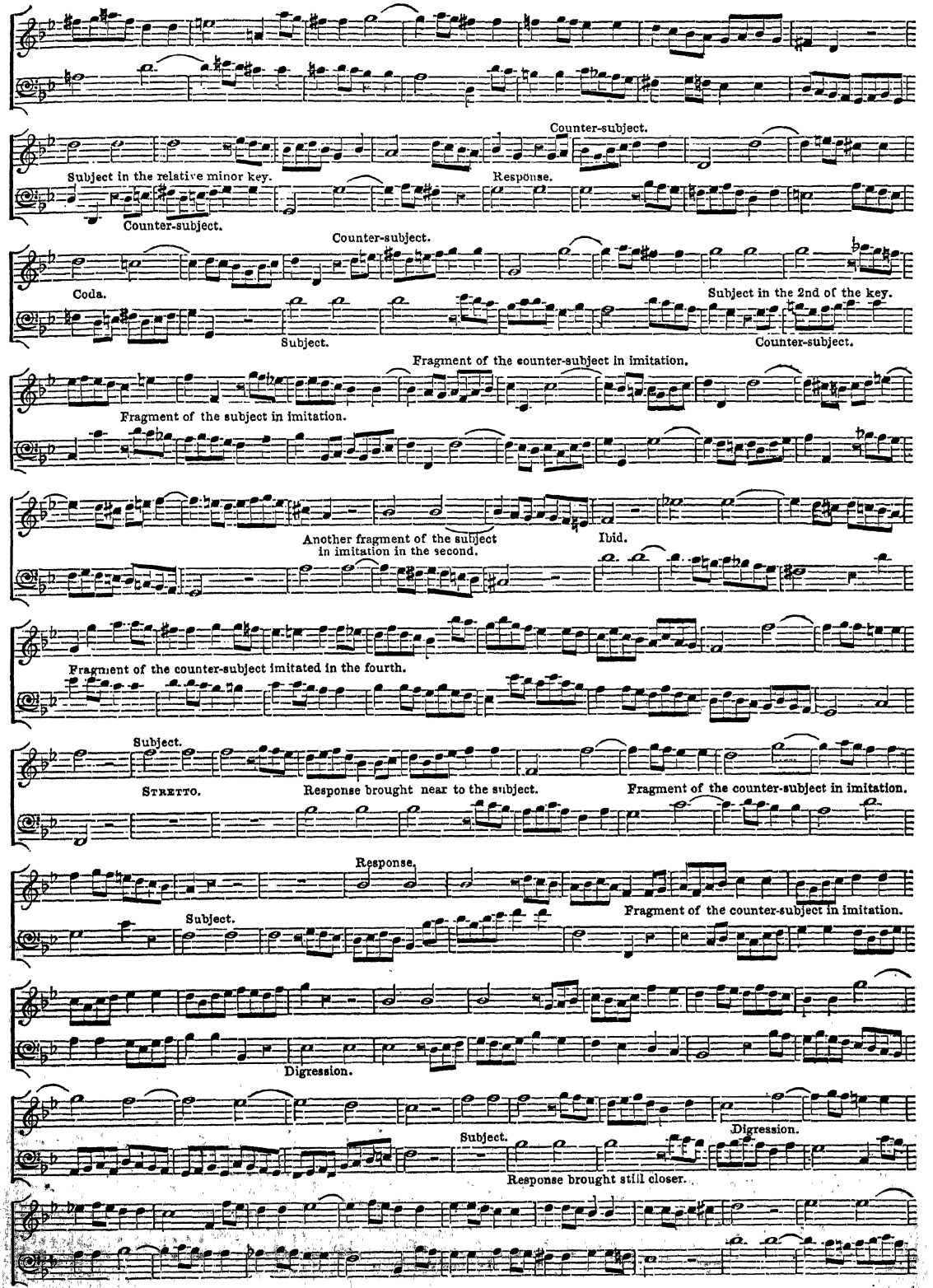


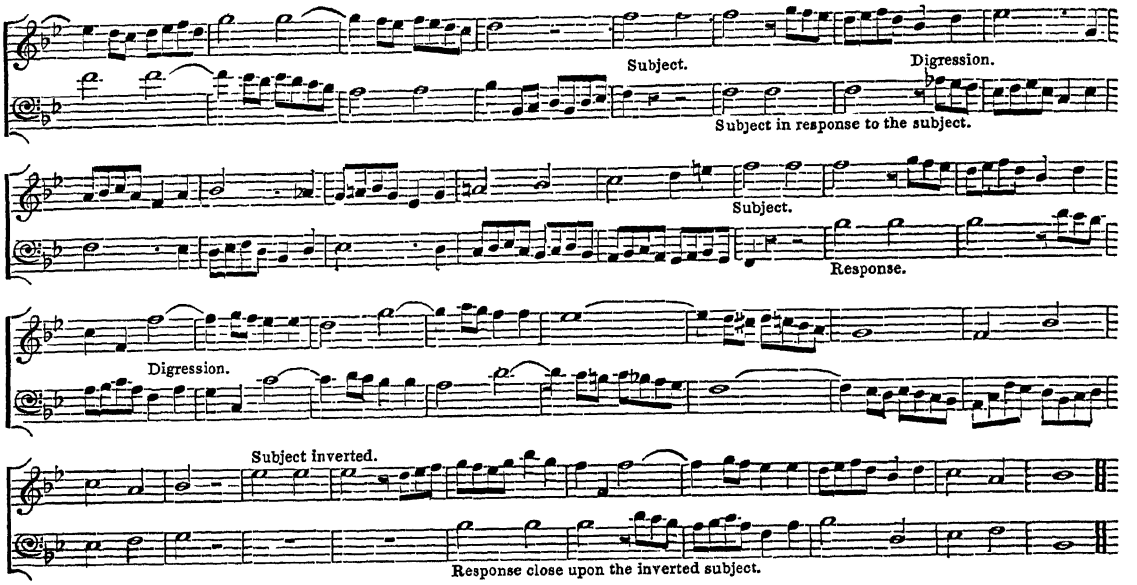


Tonal Fugue in Two Parts.

Ex. 214.



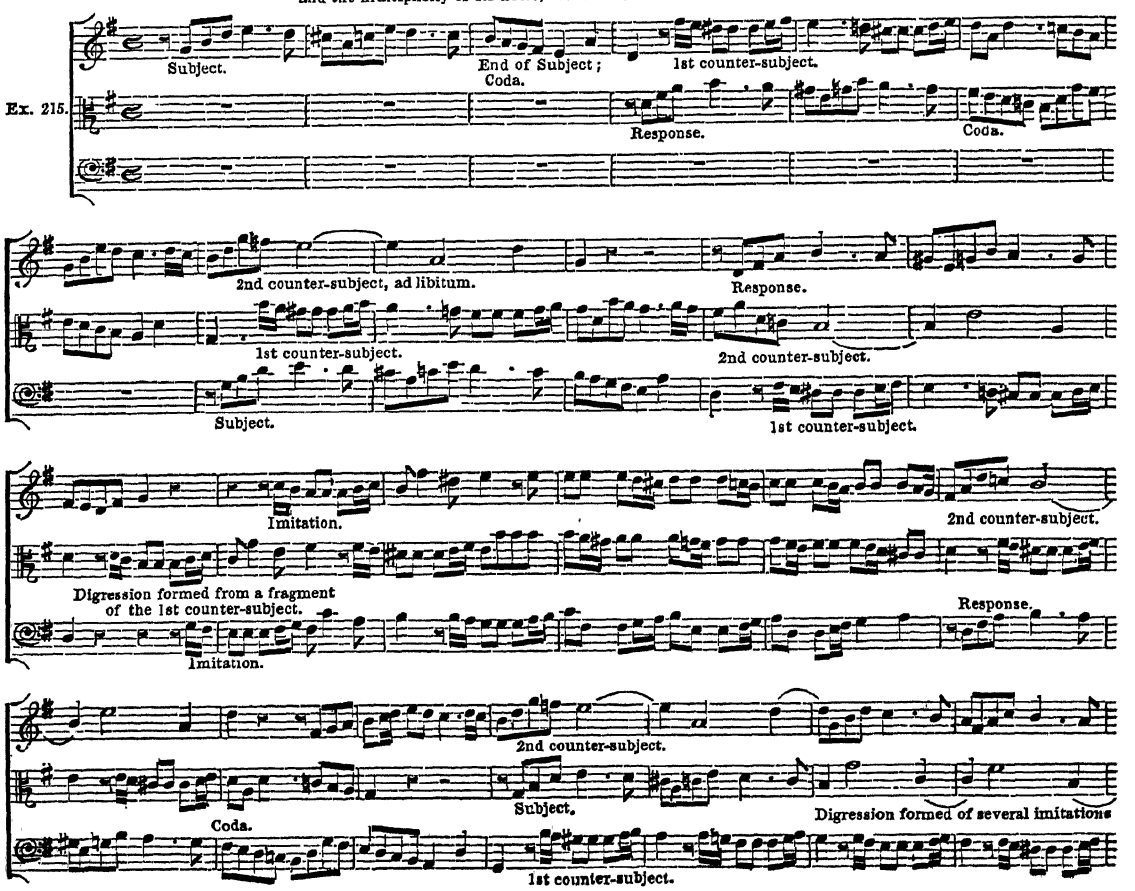

Counter-subject.
Subject in the relative minor key.
Response.
Counter-subject.
Counter-subject.
Coda.
Subject in the 2nd of the key.
Subject.
Counter-subject.
Fragment of the counter-subject in imitation.
Fragment of the subject in imitation.
Another fragment of the subject in imitation in the second.
Ibid.
Fragment of the counter-subject imitated in the fourth.
Subject.
STRETTO.
Response brought near to the subject.
Fragment of the counter-subject in imitation.
Response.
Subject.
Fragment of the counter-subject in imitation.
Digression.
Subject.
Digression.
Response brought still closer.

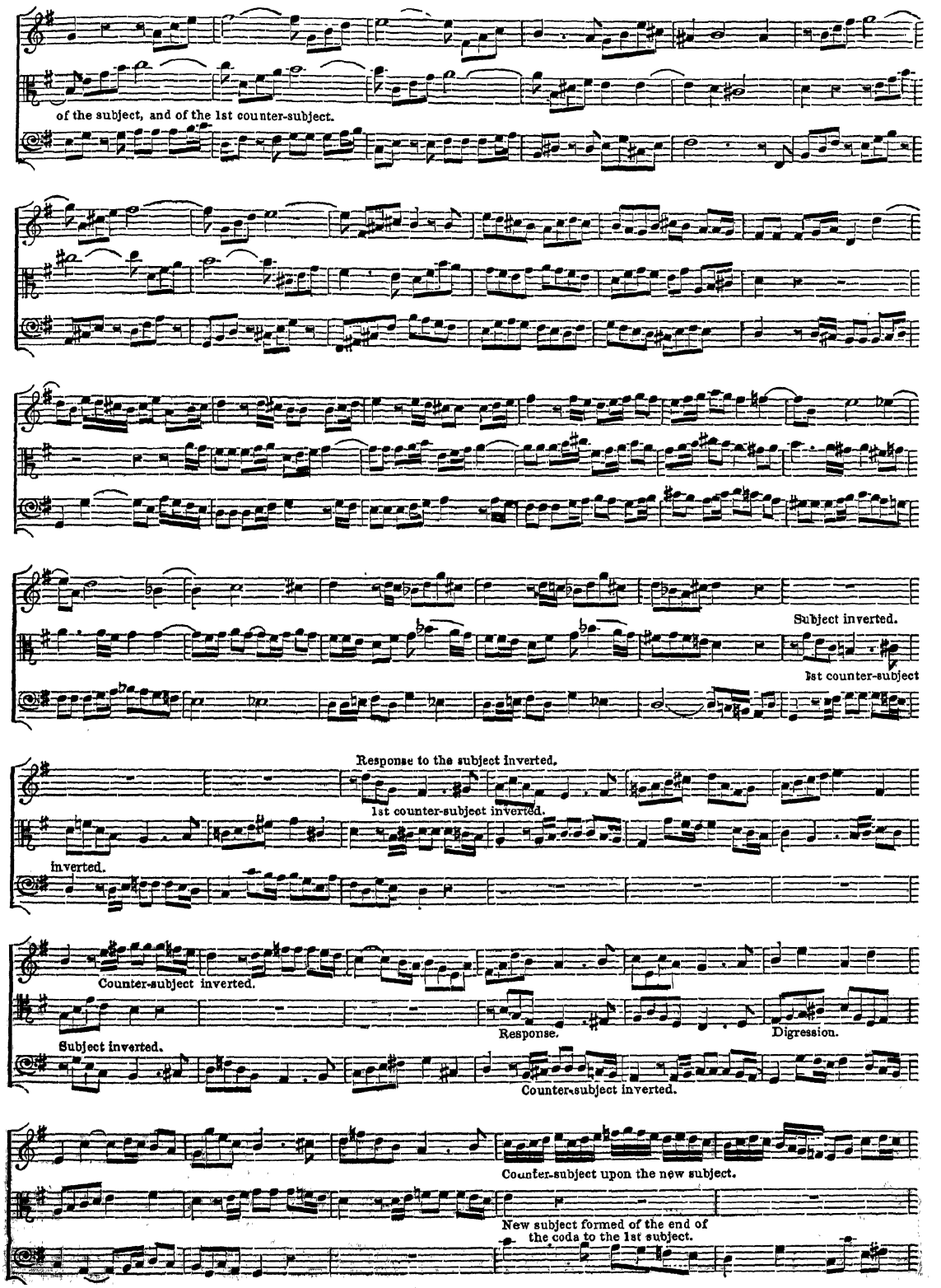


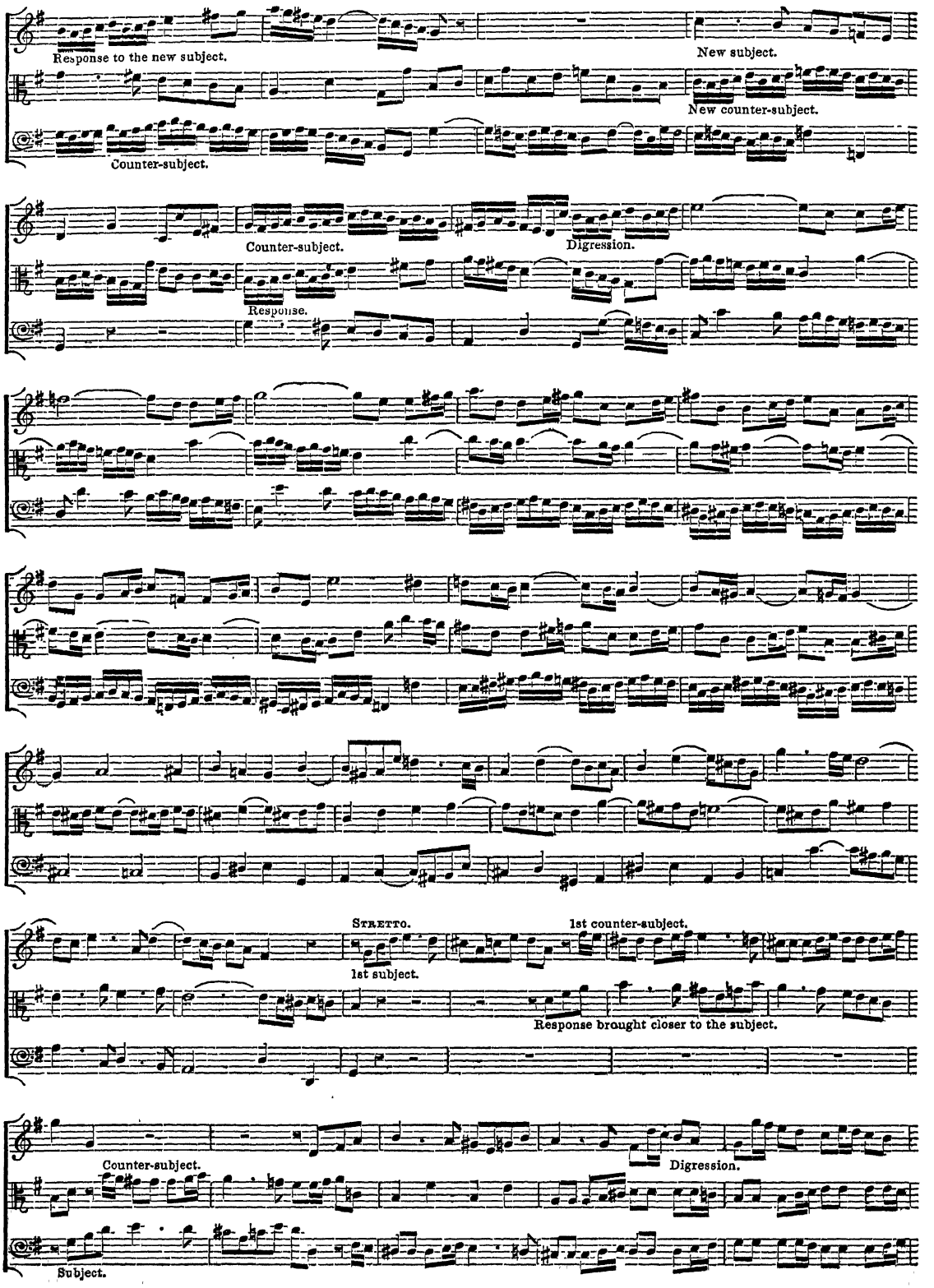
Real Fugue in Three Parts.

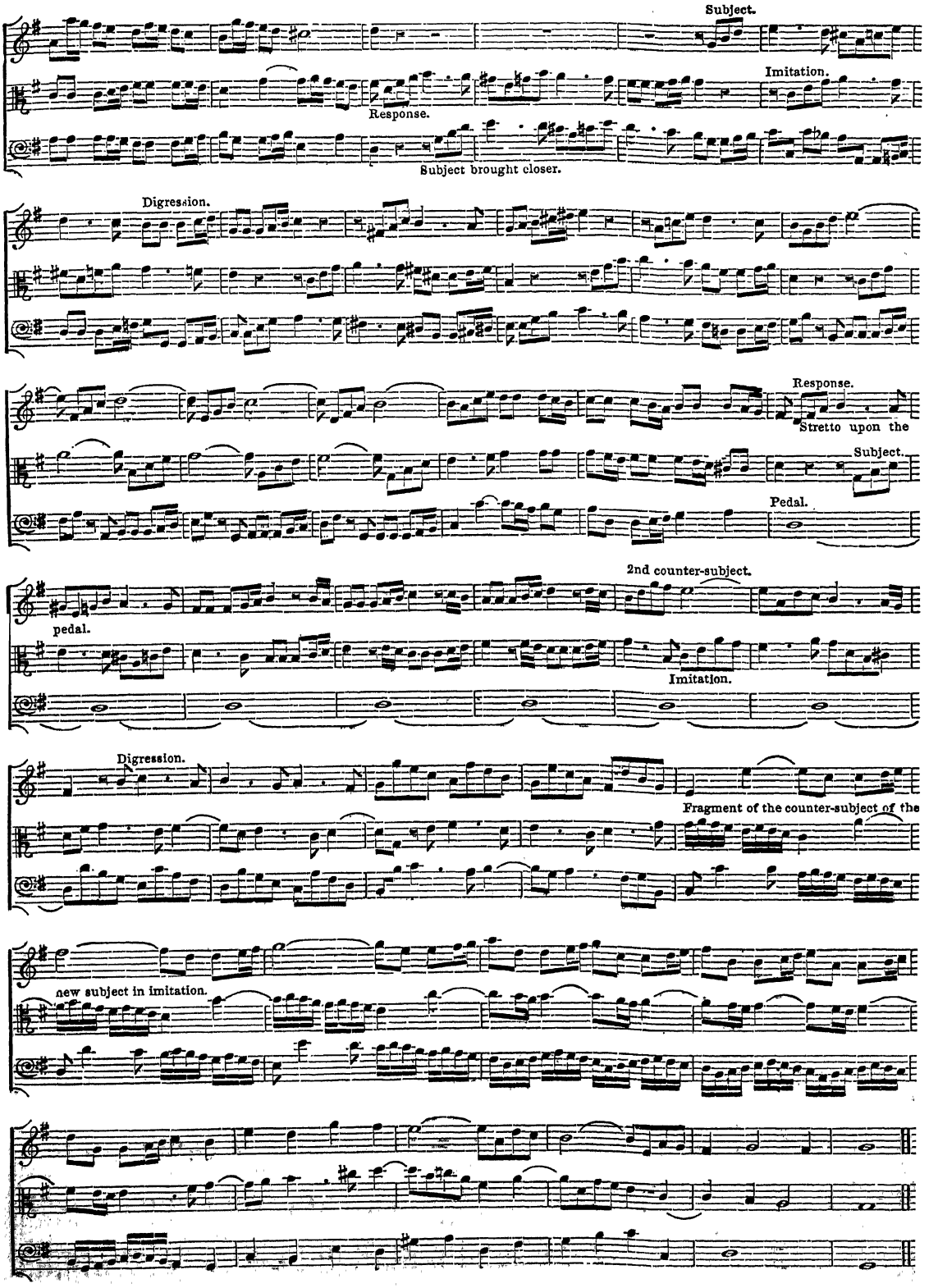
This fugue, by the nature of its subject, compels the frequent employment of the chromatic genus; and by its features, and the multiplicity of its notes, it attains an instrumental character.

Ex. 215.



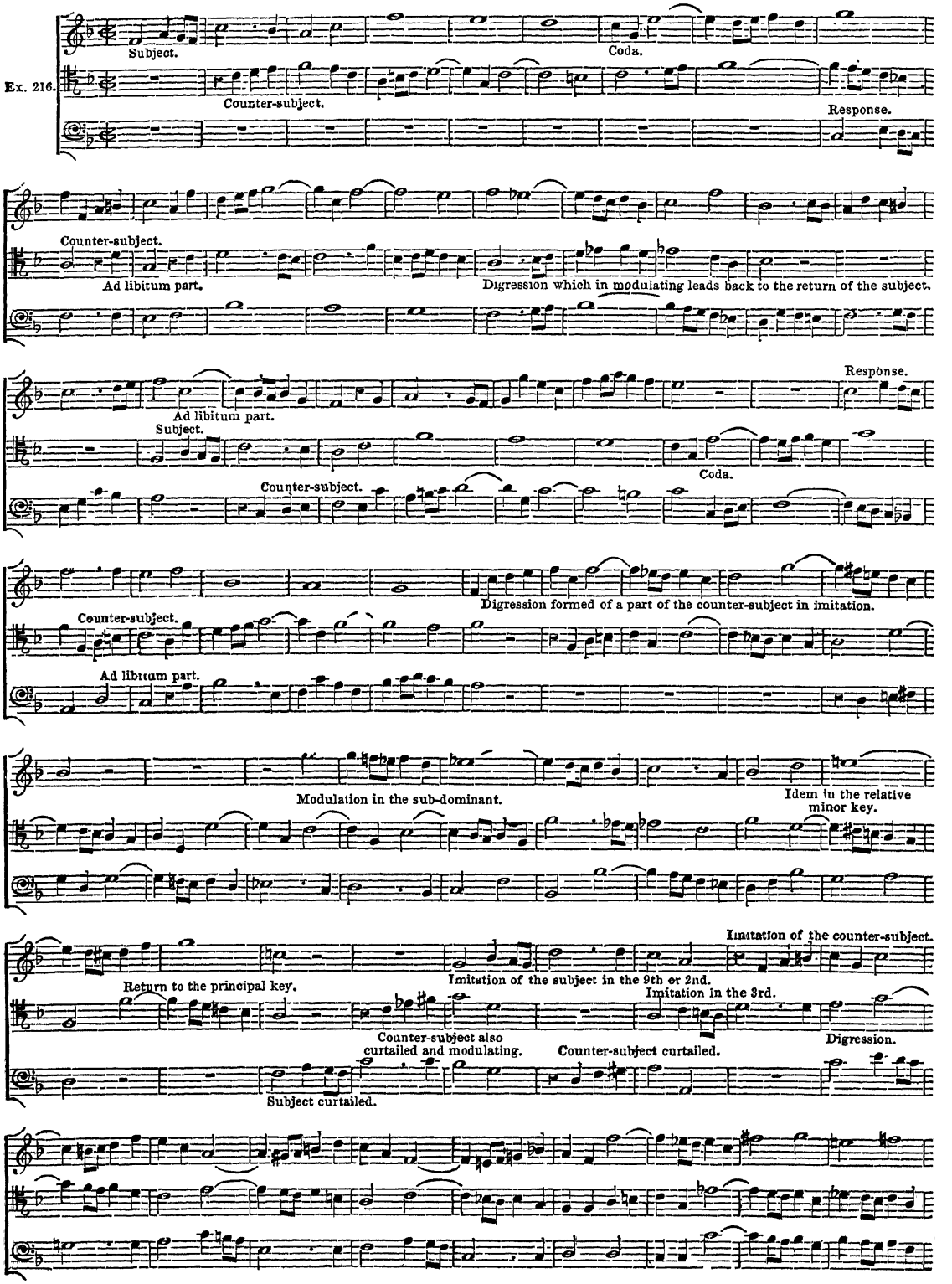

of the subject, and of the 1st counter-subject.
Subject inverted.
1st counter-subject
Response to the subject inverted.
1st counter-subject inverted.
inverted.
Counter-subject inverted.
Response.
Digression.
Subject inverted.
Counter-subject inverted.
Counter-subject upon the new subject.
New subject formed of the end of
the coda to the 1st subject.

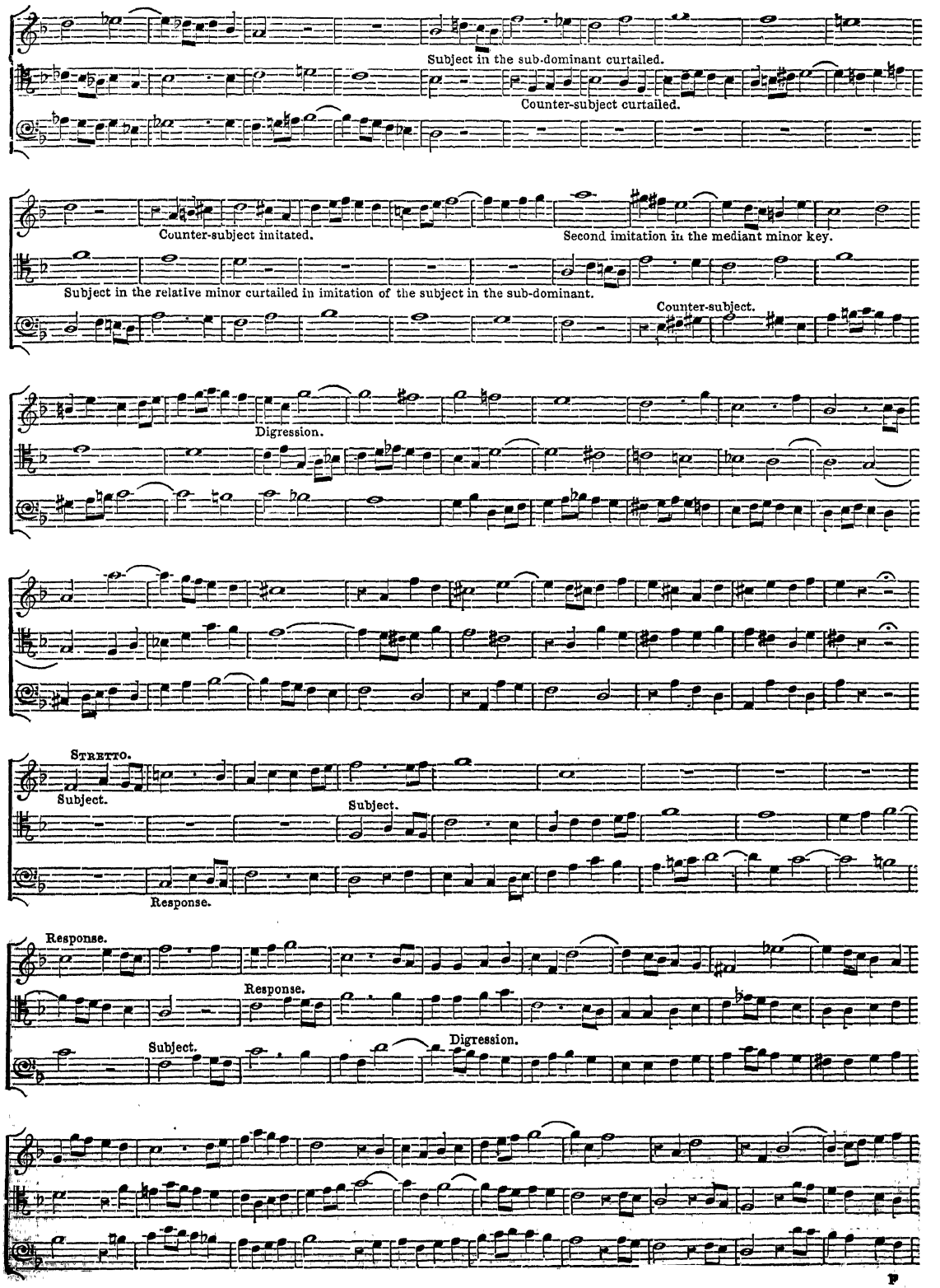

Response to the new subject.
New subject.
New counter-subject.
Counter-subject.
Counter-subject.
Digression.
Response.
Stretto.
1st counter-subject.
1st subject.
Response brought closer to the subject.
Counter-subject.
Digression.
Subject.

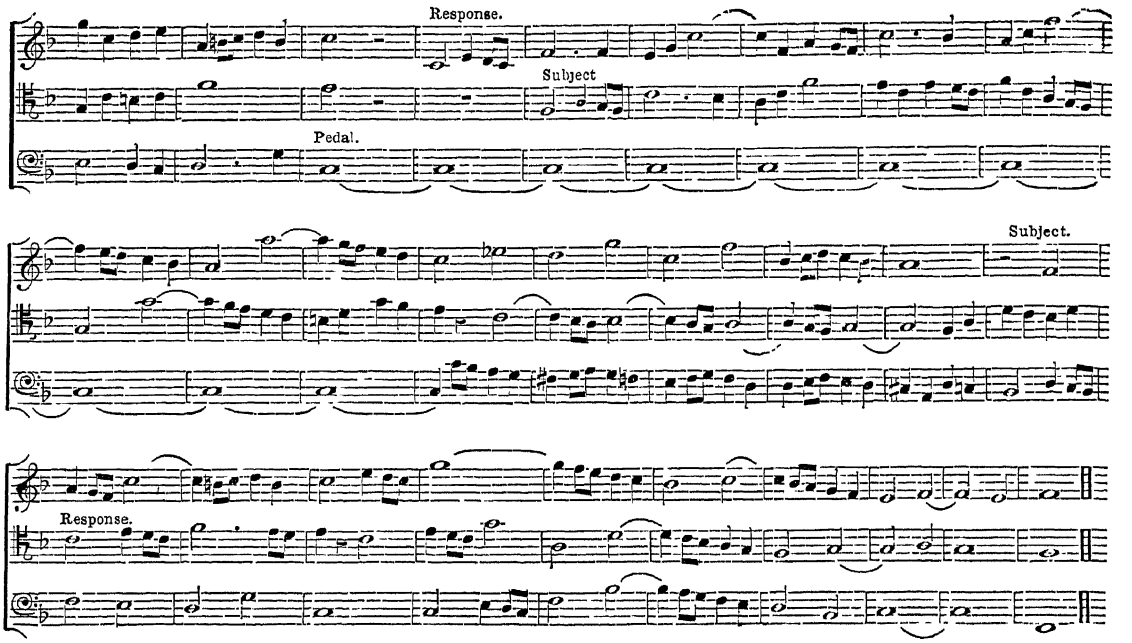

Subject.
Imitation.
Response.
Subject brought closer.
Digression.
Response.
Stretto upon the
Subject.
Pedal.
2nd counter-subject.
pedal.
Imitation.
Digression.
Fragment of the counter-subject of the
new subject in imitation.

TONAL FUGUE IN THREE PARTS WITH ONE COUNTER-SUBJECT.

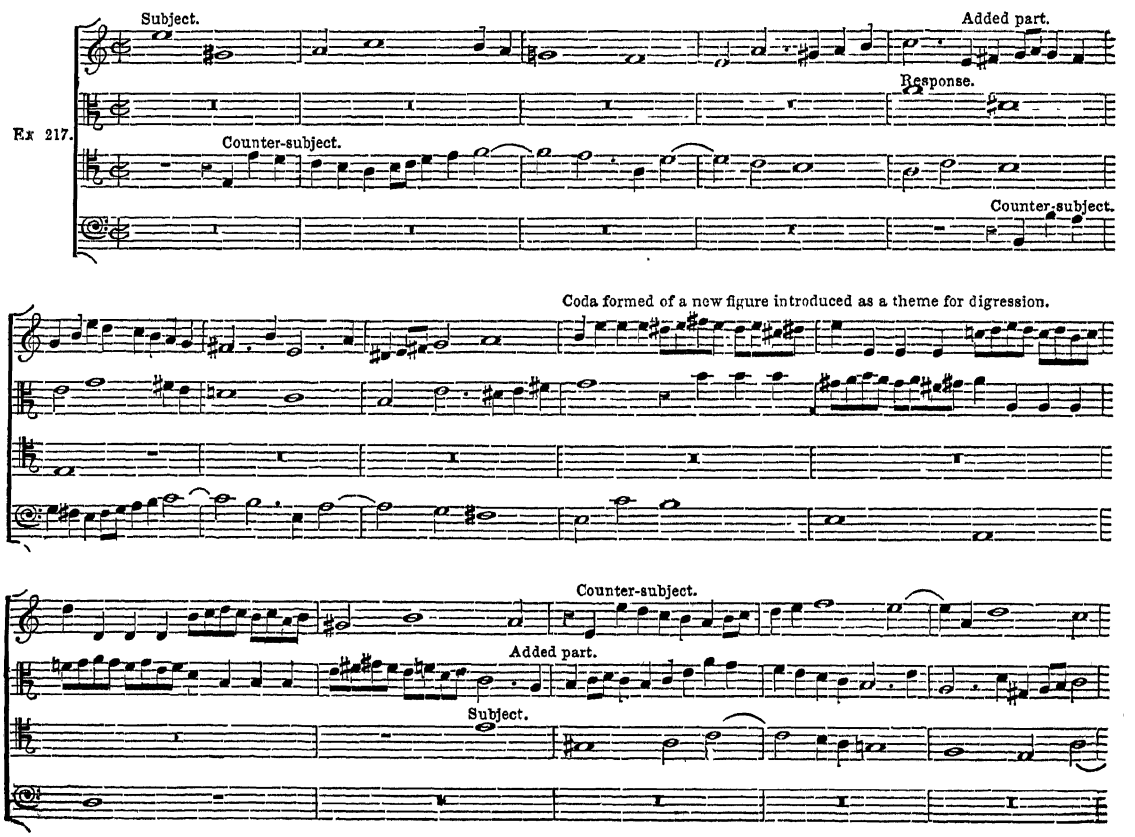
Ex. 216.

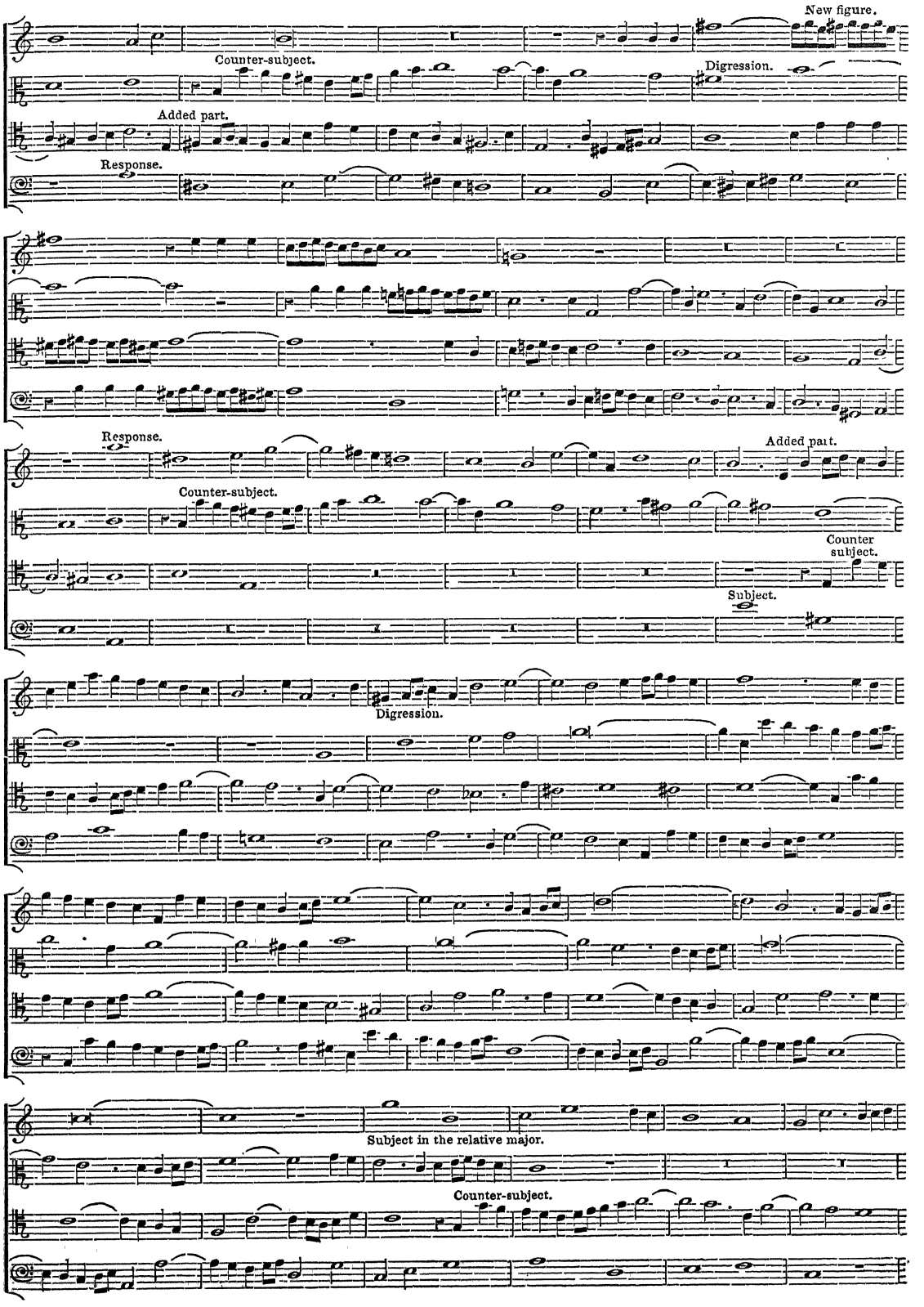


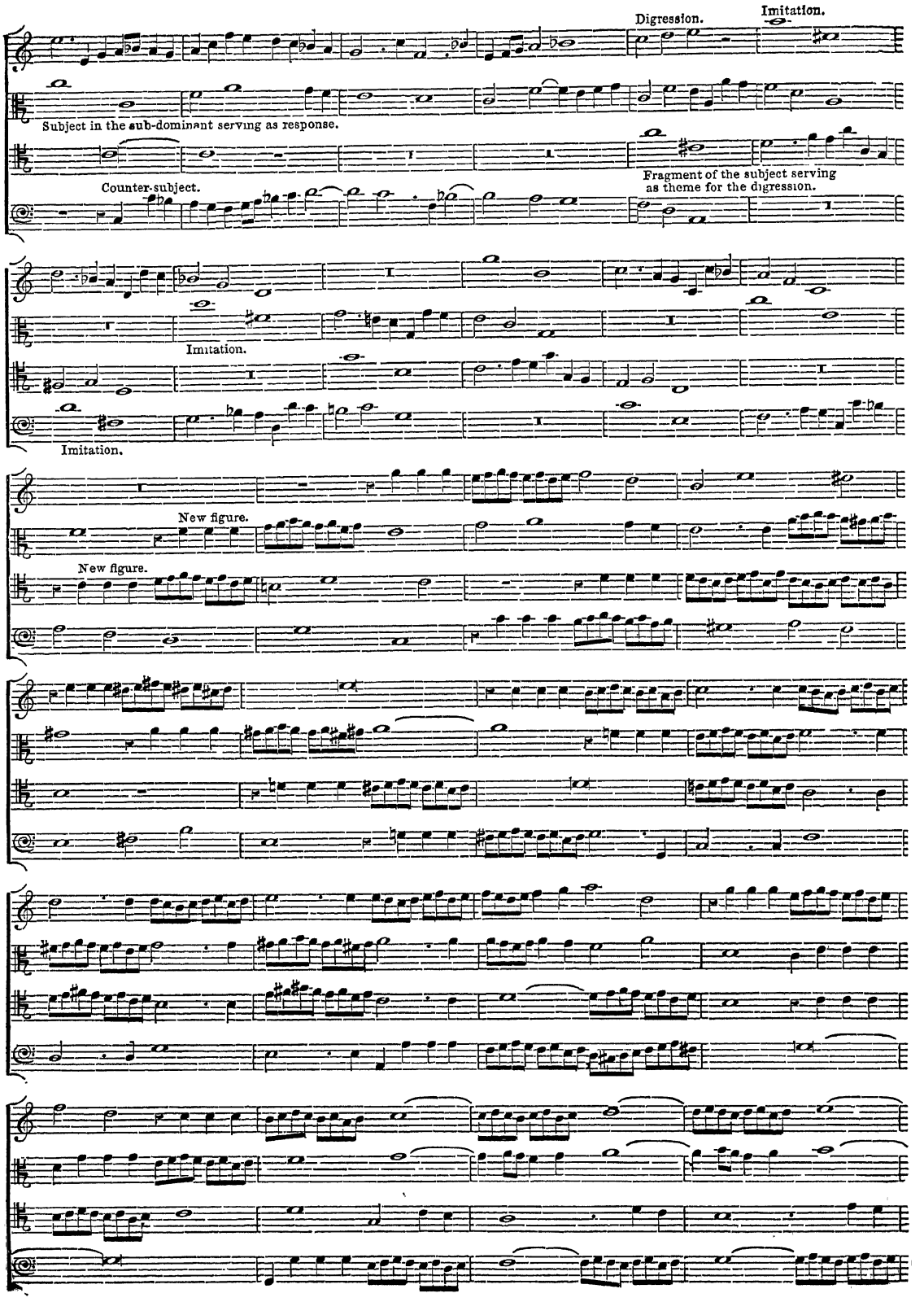

Subject in the sub-dominant curtailed.
Counter-subject curtailed.
Counter-subject imitated.
Second imitation in the mediant minor key.
Subject in the relative minor curtailed in imitation of the subject in the sub-dominant.
Counter-subject.
Digression.
STRETTO.
Subject.
Subject.
Response.
Response.
Response.
Subject.
Digression.

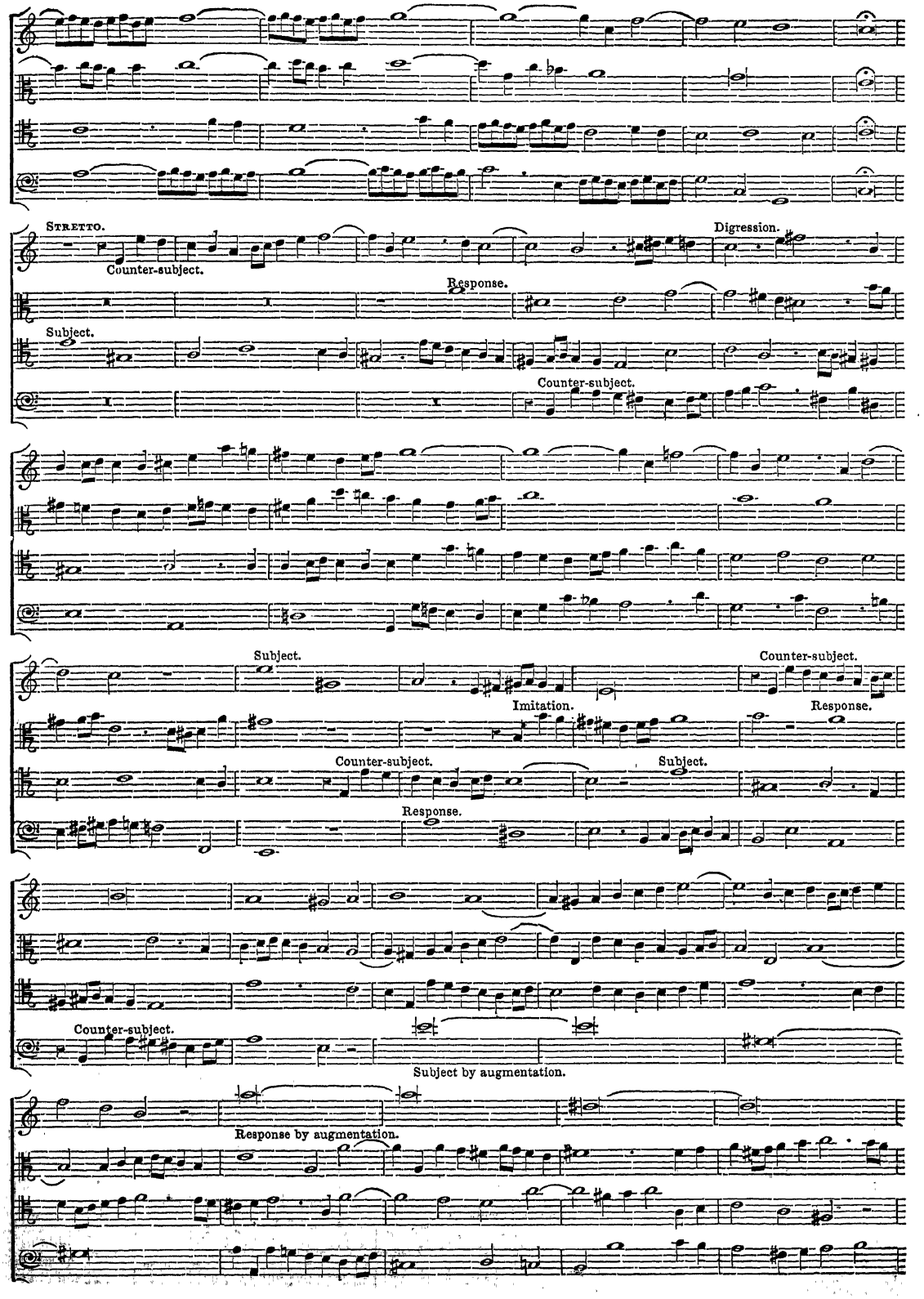


TONAL FUGUE IN FOUR PARTS, WITH ONE COUNTER-SUBJECT.




New figure.
Counter-subject.
Digression.
Added part.
Response.
Response.
Added part.
Counter-subject.
Counter subject.
Subject.
Digression.
Subject in the relative major.
Counter-subject.


Digression.
Imitation.
Subject in the sub-dominant serving as response.
Counter-subject.
Fragment of the subject serving as theme for the digression.
Imitation.
Imitation.
New figure.
New figure.

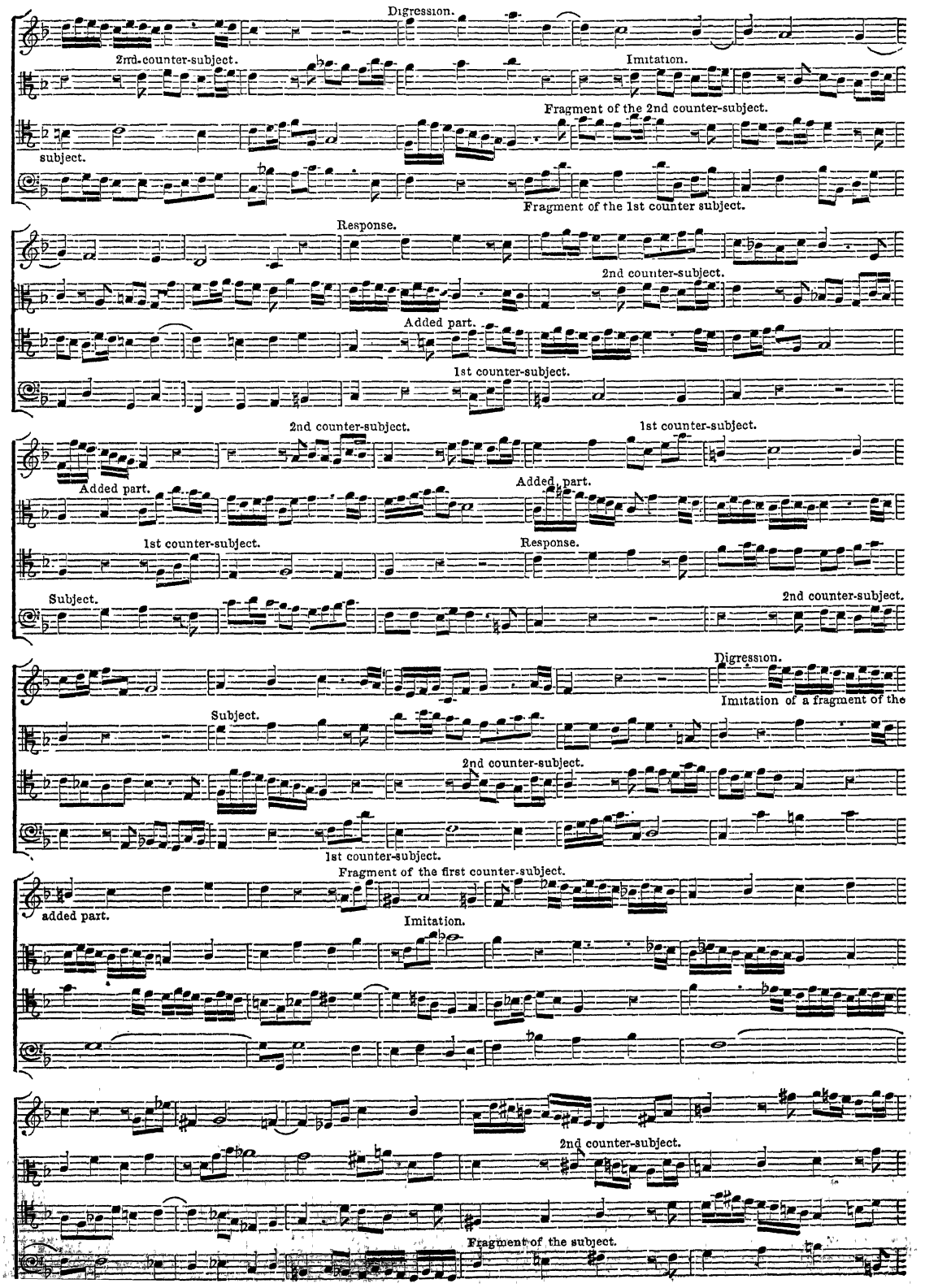

STRETTO.
Counter-subject.
Digression.
Response.
Subject.
Counter-subject.
Subject.
Counter-subject.
Imitation.
Response.
Counter-subject.
Subject.
Response.
Counter-subject.
Subject by augmentation.
Response by augmentation.

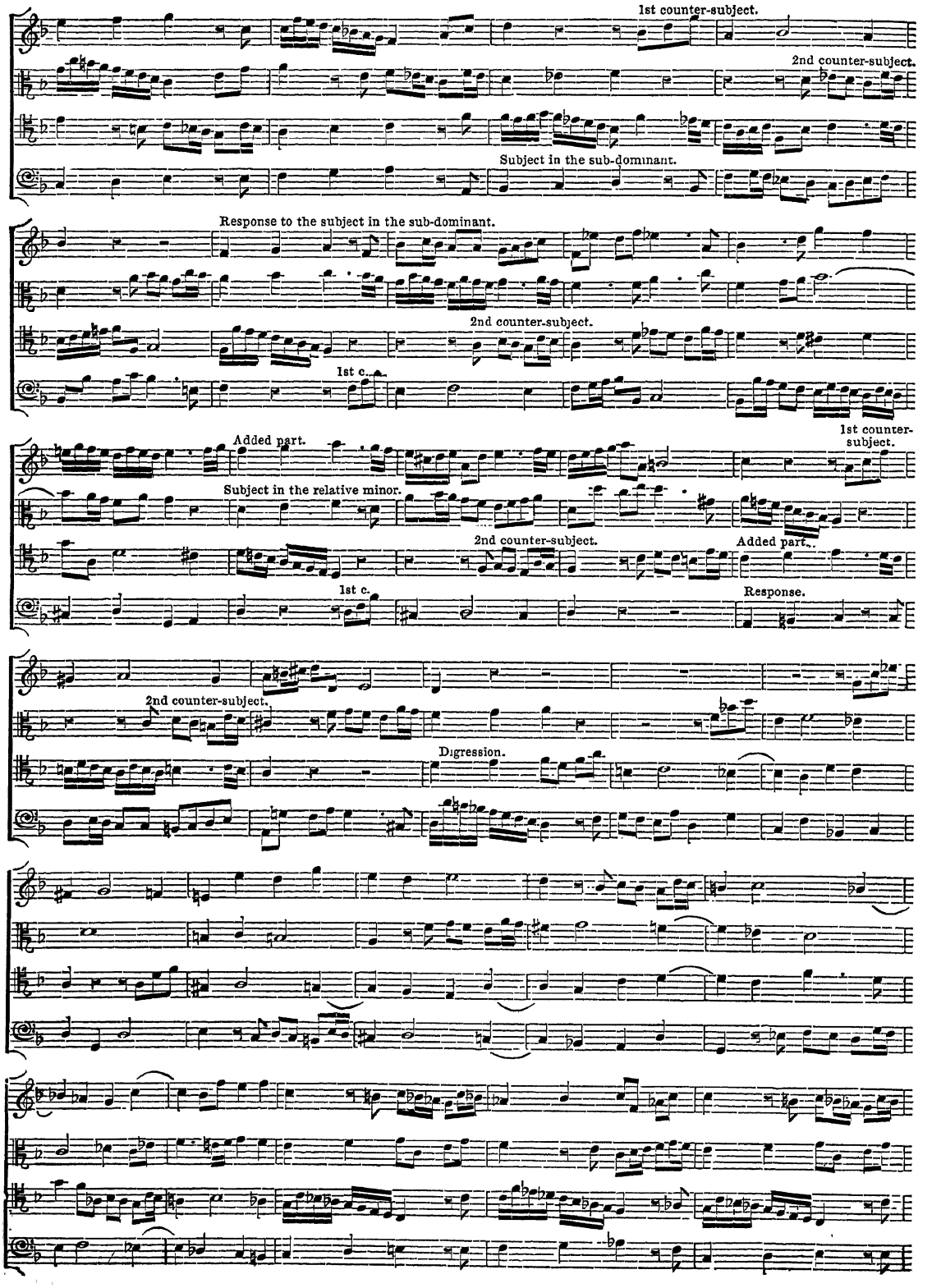
Subject.
New figure.
Response
Subject.
Response.
Pedal.

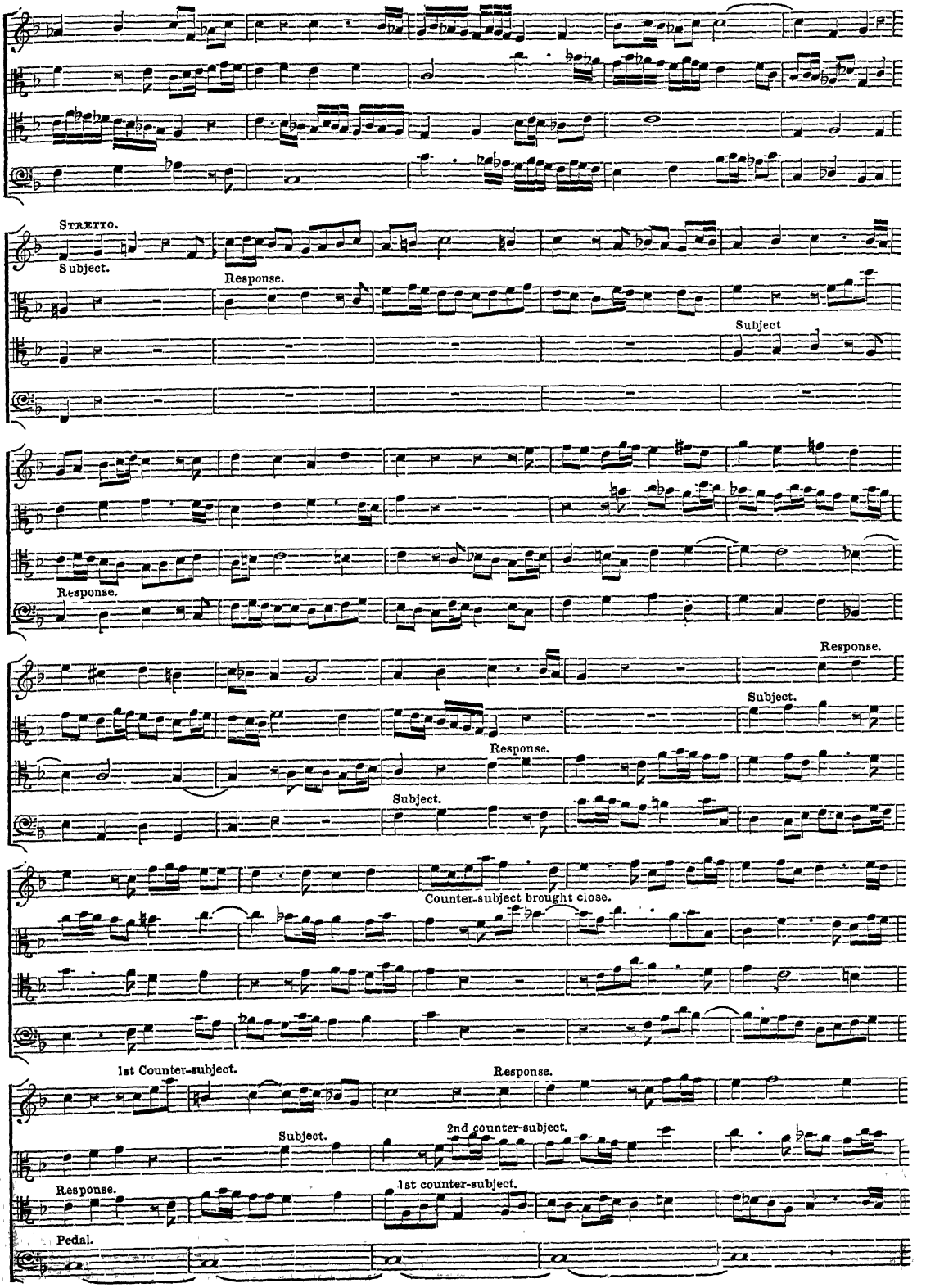
TONAL FUGUE IN FOUR PARTS, WITH TWO COUNTER-SUBJECTS.

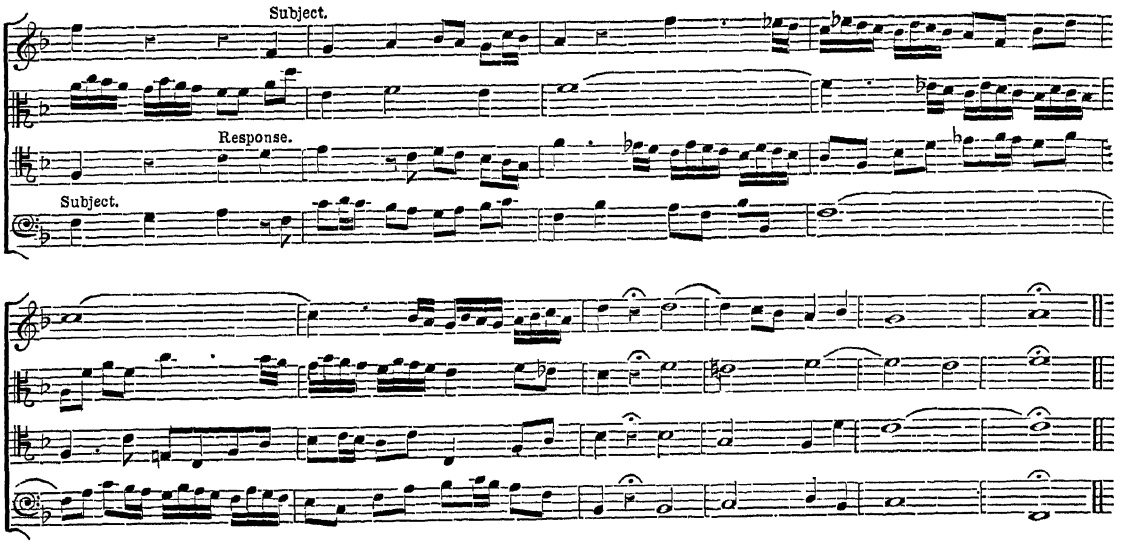
Ex. 218

Subject.
1st Counter-subject.
Response.
2nd counter-subject.
1st counter-subject.
2nd counter-subject.
2nd counter-subject.
Added part.
Subject.
1st counter-subject.
1st counter
Response.


Digression.
2rrd. counter-subject.
Imitation.
Fragment of the 2nd counter-subject.
subject.
Fragment of the 1st counter subject.
Response.
2nd counter-subject.
Added part.
1st counter-subject.
2nd counter-subject.
1st counter-subject.
Added part.
Added part.
1st counter-subject.
Response.
Subject.
2nd counter-subject.
Digression.
Imitation of a fragment of the
Subject.
2nd counter-subject.
1st counter-subject.
Fragment of the first counter-subject.
added part.
Imitation.
2nd counter-subject.
Fragment of the subject.


1st counter-subject.
2nd counter-subject.
Subject in the sub-dominant.
Response to the subject in the sub-dominant.
2nd counter-subject.
1st c.
Added part.
1st counter-subject.
Subject in the relative minor.
2nd counter-subject.
Added part.
1st c.
Response.
2nd counter-subject.
Digression.

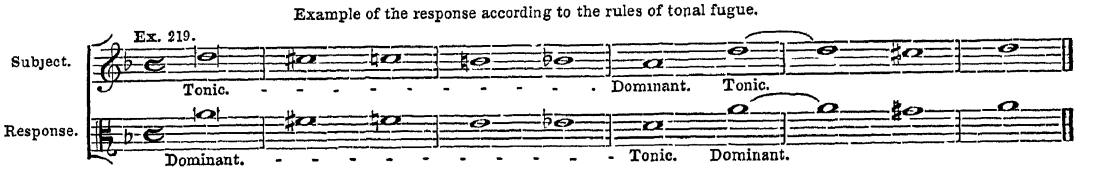

STRETTO.
Subject.
Response.
Subject
Response.
Response.
Subject.
Response.
Subject.
Counter-subject brought close.
1st Counter-subject.
Response.
Subject.
2nd counter-subject.
Response.
1st counter-subject.
Pedal.



CHROMATIC FUGUE IN FOUR PARTS, WITH THREE COUNTER-SUBJECTS.

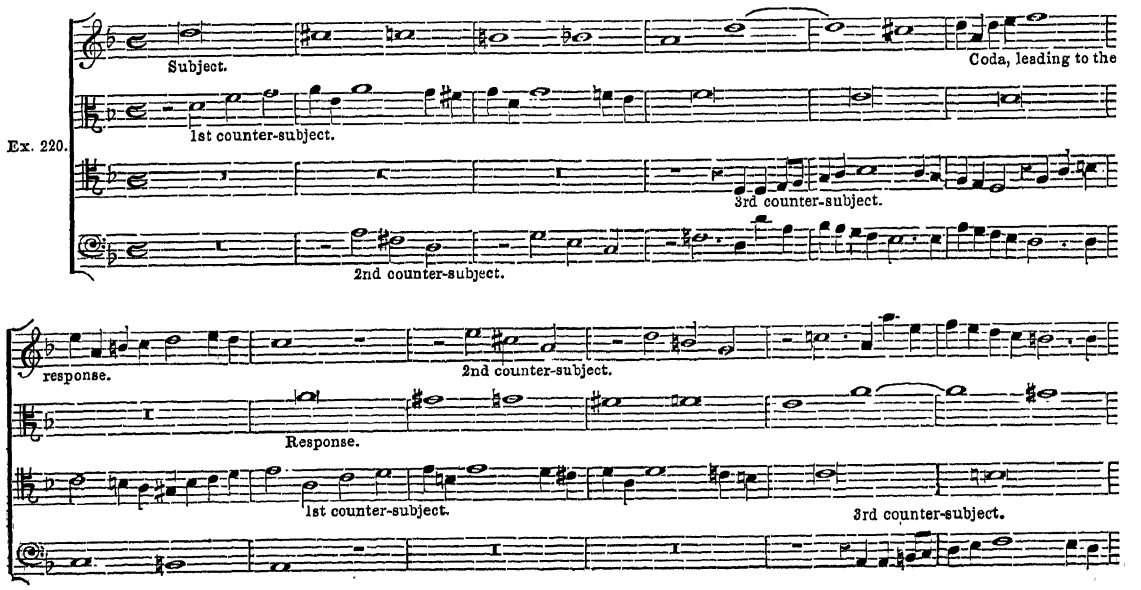
The subject of this fugue belongs to tonal fugue, as it descends first from the tonic to the dominant; therefore, the response should go from the dominant to the tonic.

Example of the response according to the rules of tonal fugue.



But this response would have rendered the working of the counter-subjects extremely difficult, and would have compelled frequent changes. It has been judged fit, therefore, to treat the fugue as a real one.

This fugue, by its mode of treatment, and by the nature of the subject itself, may be considered as a fugue of imitation :—



3rd cour ter

Added, or ad libitum part, imitating the 2nd counter-subject.

Coda, leading to the reply of the subject.

2nd counter-subject

Subject.

1st counter-subject.

subject.

1st counter-subject.

Added part.

Coda.

2nd counter-subject.

Response.

Fragment of the subject by diminution.

3rd counter-subject.

Digression.

Fragment of the 3rd

Response.

Added part.

1st counter-subject.

Counter-subject.

2nd counter-subject.

Imitation of the new subject.

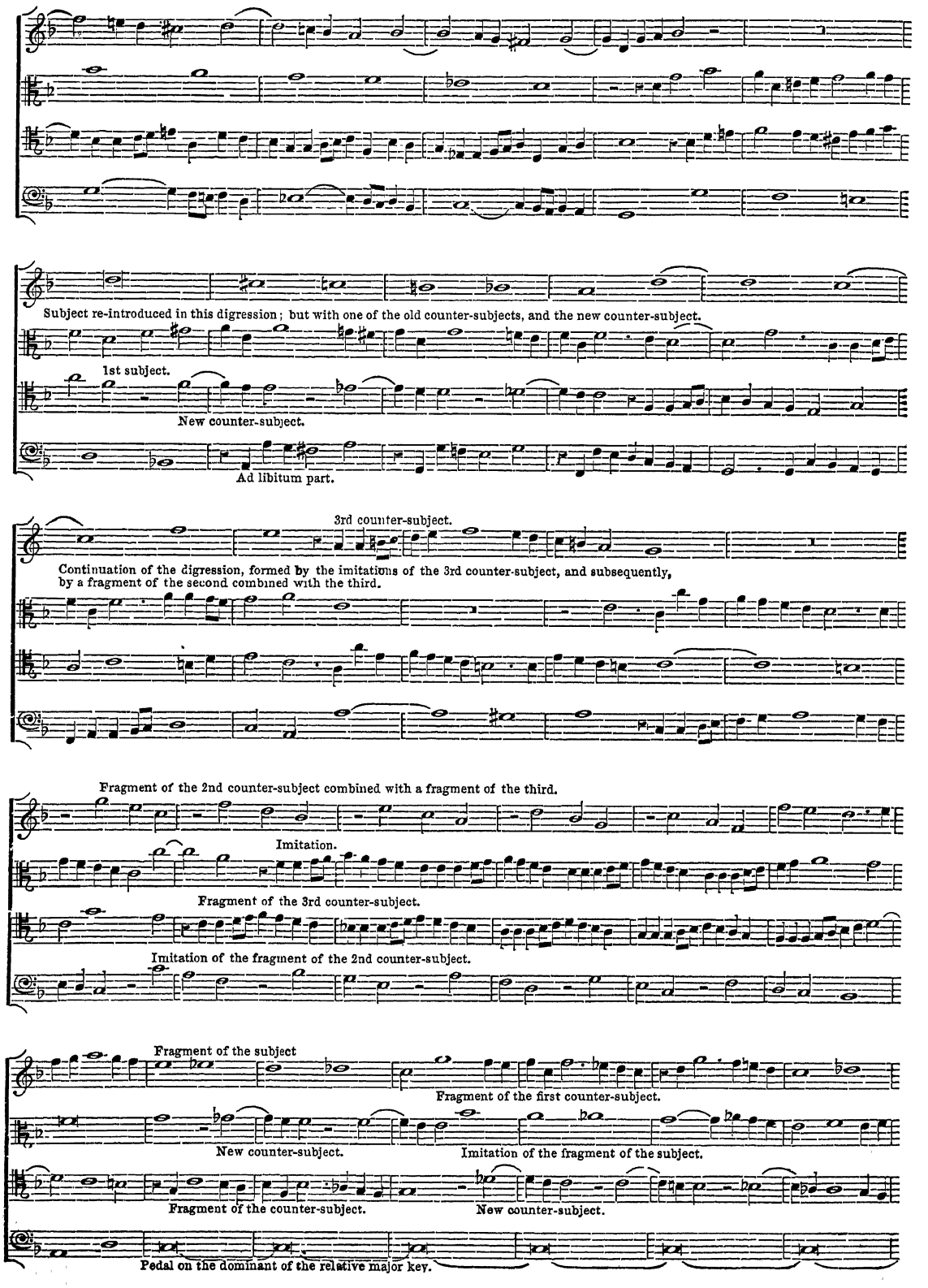
Imitations of this fragment of the subject.

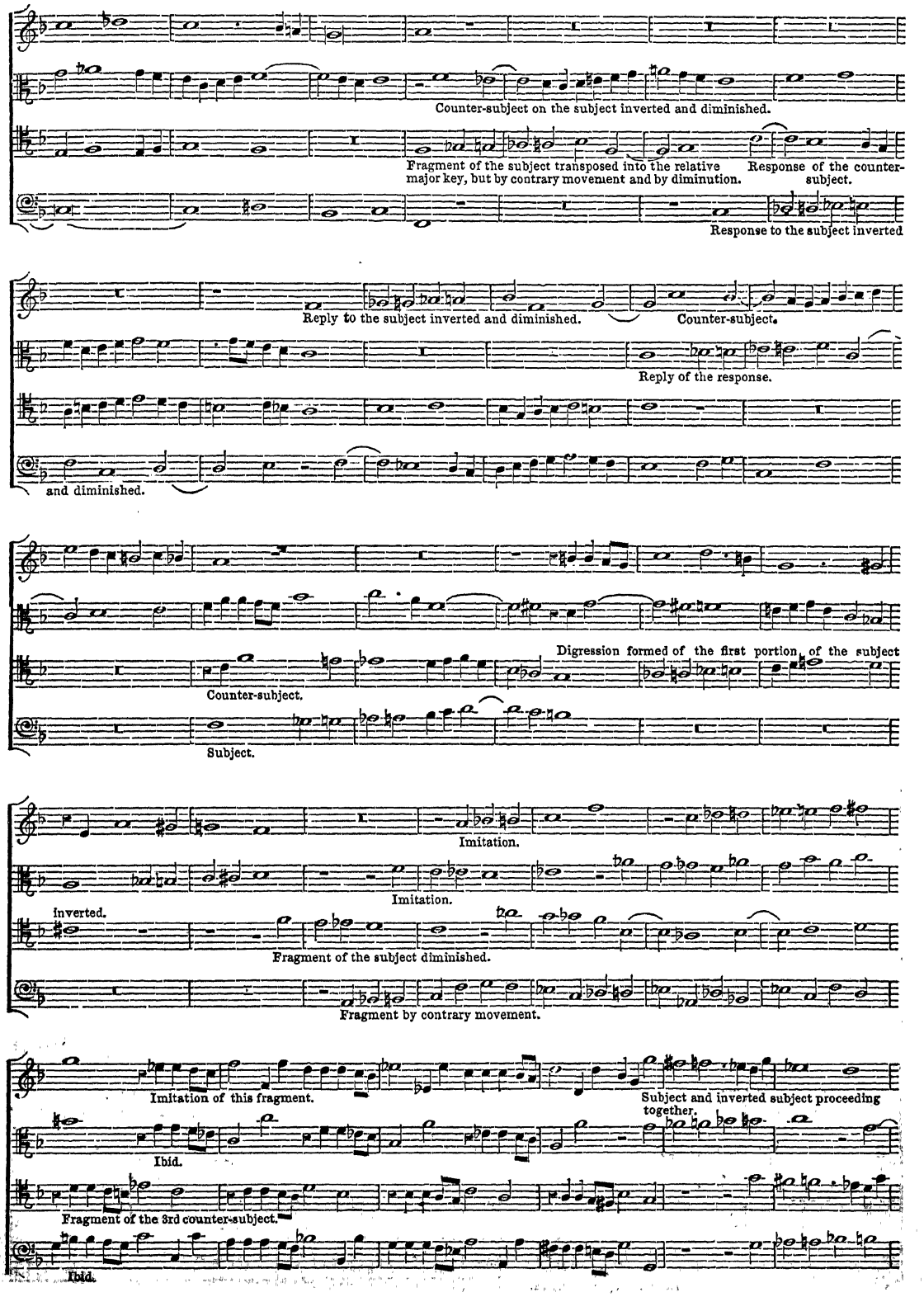
New counter-subject on this fragment of subject.

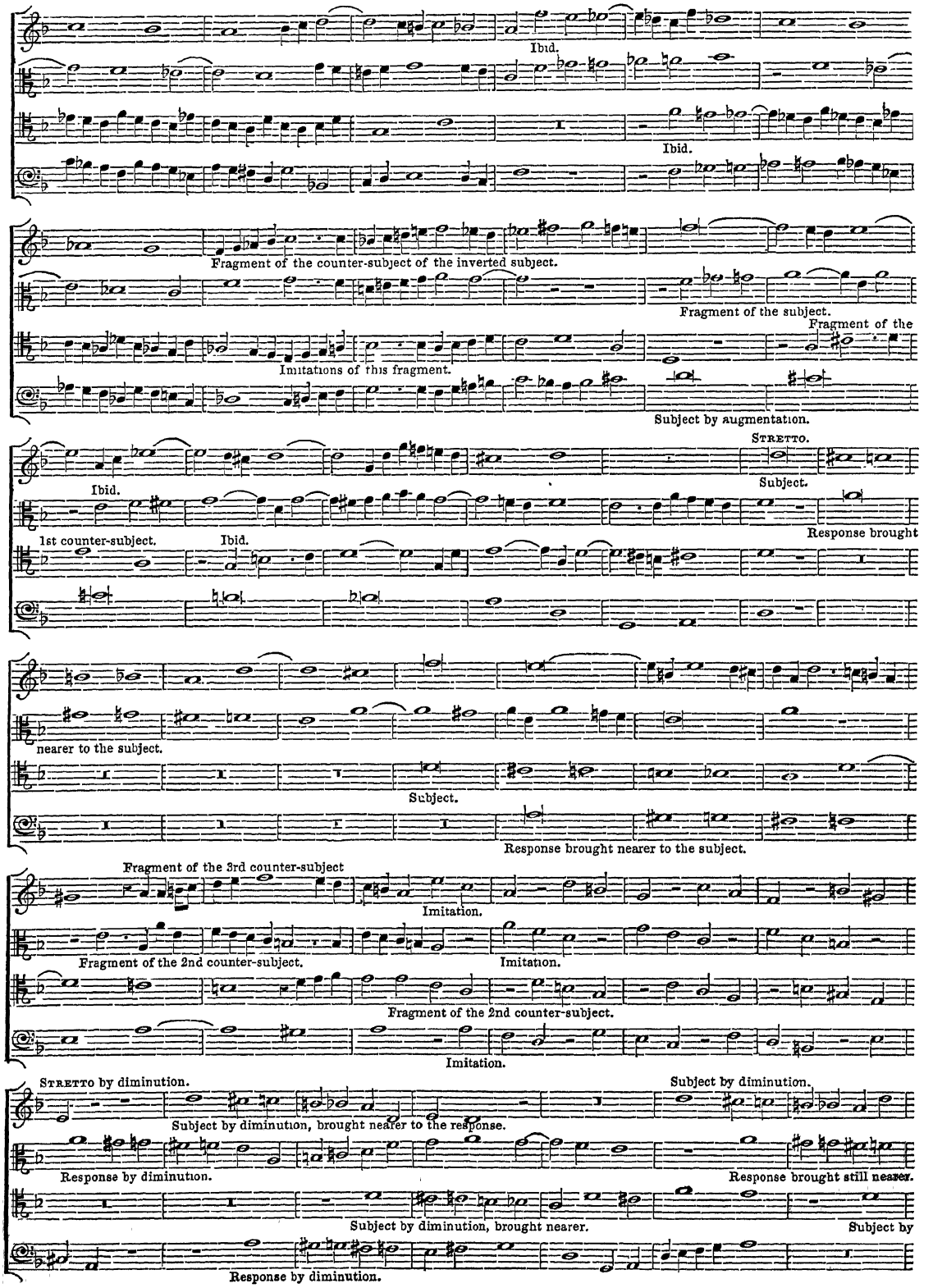
Curtailed subject, entering before the end of the response, and serving as the digression.

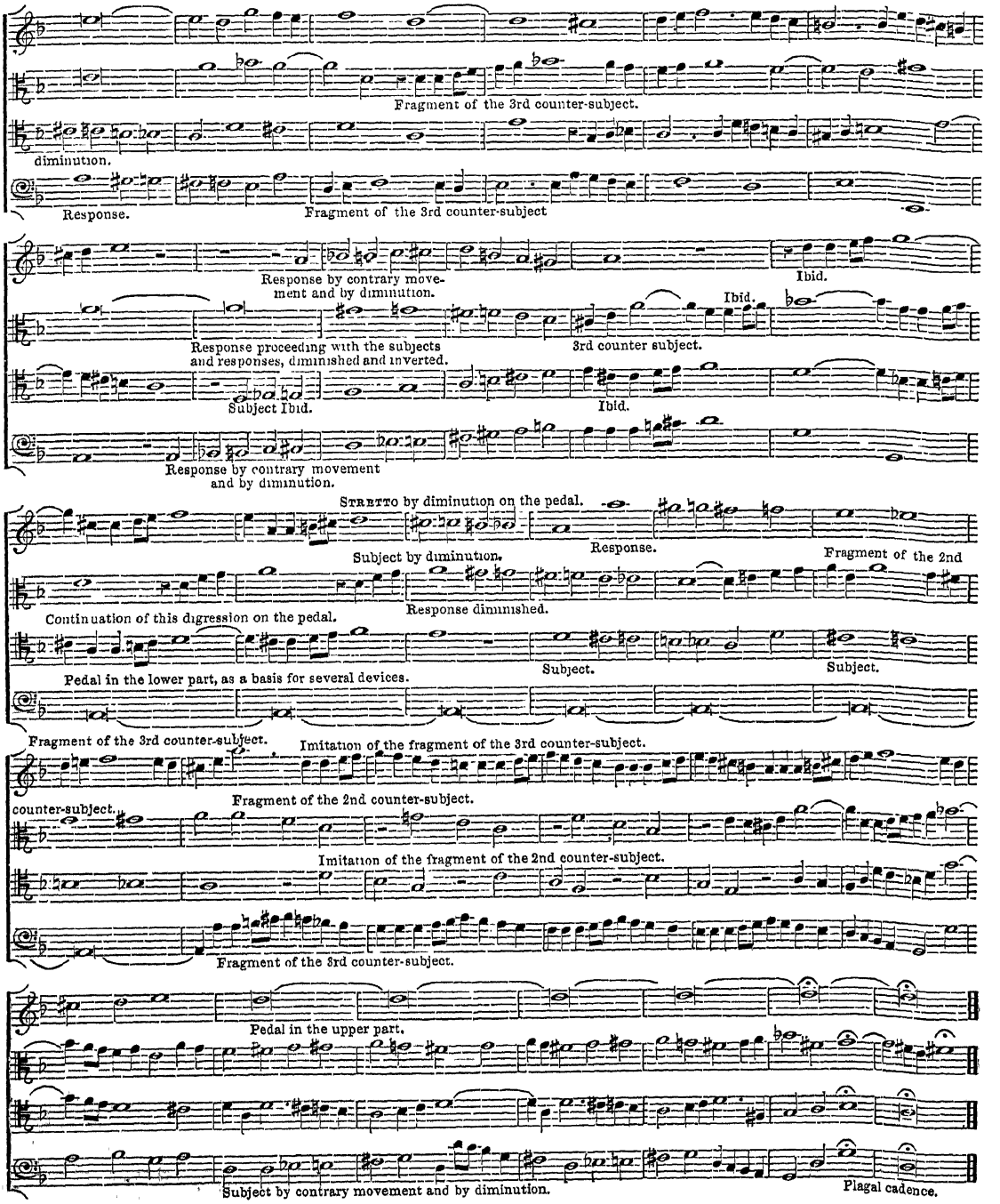
Fragment of the 3rd counter-subject.

Fragment of the 2nd counter-subject.


Subject re-introduced in this digression; but with one of the old counter-subjects, and the new counter-subject.
1st subject.
New counter-subject.
Ad libitum part.
3rd counter-subject.
Continuation of the digression, formed by the imitations of the 3rd counter-subject, and subsequently, by a fragment of the second combined with the third.
Fragment of the 2nd counter-subject combined with a fragment of the third.
Imitation.
Fragment of the 3rd counter-subject.
Imitation of the fragment of the 2nd counter-subject.
Fragment of the subject
Fragment of the first counter-subject.
New counter-subject.
Imitation of the fragment of the subject.
Fragment of the counter-subject.
New counter-subject.
Pedal on the dominant of the relative major key.


Counter-subject on the subject inverted and diminished.
Fragment of the subject transposed into the relative major key, but by contrary movement and by diminution.
Response of the counter-subject.
Response to the subject inverted
Reply to the subject inverted and diminished.
Counter-subject.
Reply of the response.
and diminished.
Digression formed of the first portion of the subject
Counter-subject.
Subject.
Imitation.
Imitation.
inverted.
Fragment of the subject diminished.
Fragment by contrary movement.
Imitation of this fragment.
Subject and inverted subject proceeding together.
Ibid.
Fragment of the 3rd counter-subject.
Ibid.


Ibid.
Ibid.
Fragment of the counter-subject of the inverted subject.
Fragment of the subject.
Fragment of the
Imitations of this fragment.
Subject by augmentation.
STRETTO.
Ibid.
Subject.
1st counter-subject.
Ibid.
Response brought
nearer to the subject.
Subject.
Response brought nearer to the subject.
Fragment of the 3rd counter-subject
Imitation.
Fragment of the 2nd counter-subject.
Imitation.
Fragment of the 2nd counter-subject.
Imitation.
STRETTO by diminution.
Subject by diminution.
Subject by diminution, brought nearer to the response.
Response by diminution.
Response brought still nearer.
Subject by diminution, brought nearer.
Subject by
Response by diminution.



OBSERVATION.

Mention has not been made until now of PLAGAL cadence: which is frequently met with in ancient compositions.

The ancients gave the name of AUTHENTIC cadence to that which we at present call PERFECT cadence; that is to say, the progression from the dominant to the tonic.

They called PLAGAL cadence, that progression from the SUB-DOMINANT to the TONIC; and often terminate their compositions with this sort of cadence, by taking the chord of the tonic major, whatever might be the key in which their piece was. This cadence was peculiar to the plagal tones of plain chant.

TONAL FUGUE OF CONSIDERABLE DEVELOPMENT, IN EIGHT PARTS, AND FOR TWO CHOIRS.

FIRST CHOIR.

SOPRANO. *Subject.* *Imitation in the tenth.* *Part that*

Et vi - - tam ven - tu - ri sæ - - - - cu - - li. A - - - - - - - men, A -

CONTRALTO. *Response.*

Et vi - - -

TENOR.

BASS.

SECOND CHOIR.

SOPRANO. *Tempo a Cappella.*

CONTRALTO. *2nd counter-subject.*

A - - - - - - - - - - - - - - - men,

TENOR. *1st counter-subject.* *Imitation in the unison, of the 3rd counter-subject.* *Response*

A - - - - - - - - - - men, A - - - - - - - men, A - -

BASS. *3rd counter-subject.* *Response of the 1st counter-subject.*

A - - - - - - men, A - - - -

ORGAN.

proposes another counter-subject. *3rd counter-subject.* *Ad libitum part.*

- - - - - - - men, A - - - - - - - -

Imitation in the tenth. *Ad libitum part.*

- tam ven - tu - ri sæ - - - cu - li. A - - - - - men, A - - - - - -

Part which proposes a new counter-subject. *Ad libitum part.*

A - - - - - men, A - - - - - - - - -

of the 2nd counter-subject. *Ad libitum part.*

- - - - - - - - - men, A - - - - - - - -

Imitation in the octave below of the 3rd subject. *Ad libitum.*

- - - - men, A - - - - men, A - - - - - - -

Response of the new counter-subject.

- - - - - men, A - - - - - men,

Response of the other proposed counter-subject. *3rd counter-subject.* *Ad libitum part.*

- - men, A - - - - - - - men, A - - - - - -

Subject resumed. *Imitation in the tenth.* *Response of the 1st new counter-subject.*

Et vi - - tam ven-tu - ri sæ - - - cu - li. A - - - men, A - - - -

Response of the subject.

Et vi - tam ven - tu - ri

1st counter-subject. *Imitation in the unison.* *Response to the second counter-subject.*

A - - - - - - men, A - - - - men, A - - - -

- - - - men,

Ad libitum. *Response to the counter-subject.*

- - - - men, A - - - - - - men, A - - - - - - -

2nd counter-subject.

- - men, A - - - - - - - - men,

Response of the 2nd new counter-subject. *Digression leading to the dominant, and on which the subject is resumed.*

A - - - - men, A - - - - - - - - - - -

Imitation in the unison.

- - men, A - - - - - - - - - - - - -

3rd counter-subject.

- men, A - - - - men, A - - men, A - - - - men, A - - -

Imitation in the tenth.

sæ - - cu - li. A - - - - - - men, A - - men,

- - - - - men,

- - men,

1st counter-subject.

men, A - - - - - - -

men,

2nd and 3rd counter-subjects.

men, a - - - - -

A - - - - - - - - men,

Subject resumed.

Et vi - tam ven-tu - ri sæ - - cu -

men, A - - men,

Response to the 1st subject.

A - - - - - - - - - men, A-men, A - men,

1st counter-subject.

- - - men, A-men, A - men, A - - - - - - - -

Response to the 2nd subject. *3rd counter-subject.*

A - - - - - - - men,

Response brought rather near to the subject. *1st new counter-subject.*

Et vi - tam ven-tu-ri sæ - - cu - li. A - - - - - - -

Subject brought near to the response.

Et vi - tam ven-tu - ri sæ - - cu -

Response of the 1st new counter-subject. *2nd counter-subject.*

- - li. A - - - - - - - men, A - - - - - - - - -

Response of the subject by augmentation, to which the counter-subjects are added.

Et vi - - tam ven - - tu - - ri sæ - - - - - - - cu - -

A - - - - - - - - - - - - - - - - - -

- - - men. Et vi - tam ven - tu-ri sæ - - - - - cu - - - li. A - - - -

A - - - - men, A - - - - - - - - - - - -

Et vi - - tam ven - - tu - - ri sæ - - - - - - - cu - -

- men, A - - - - - - men, A - - - - - - - - - -

- li. A - - - - - - - men, A - - - - - - -

- - men, A - - - - - - men, . . . A - - - - - - - -

Digression, which, in modulating, leads to the response by augmentation in the relative minor key.

- li. A - - men, A - - men,

- men, A - - - men, A - - - - - - -

- men, A - - - - men. Et

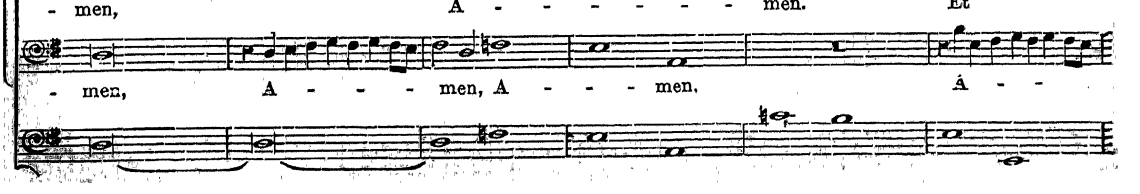
- men, ... A - - - men,

- - - li. . . . . A - - - men, . A - men, A -

- men, A - - - men, A - men, A - - - - -

- men, A - - - - - - - men. Et

- men, A - - - - men, A - - - men. A - -



The digression

A - - - - - - - - - - - - - men, A -

- - - - - - - - - - - - - - - men,

vi - - - tam ven - tu - ri sæ - - - - - cu - - li.

A - - - - - - - - - - - - men.

- - - men, A - - - - - - - - - men, A - - -

- - - - - - - - - men, A - men, A - - - - - men.

vi - - - tam ven - tu - ri sæ - - - - - cu - - li. A -

- - - - - - - - - - men. Et vi -

continues modulating.

- - - - - - men, A - - - - - - - - - - - - men, A - men,

A - - - - men, A - men,

A - - - - - men, A - - - men, A - men,

Subject in A minor.

Et vi - tam ven - tu - ri sæ - cu - li.

Subject in the sub-dominant.

- men. Et vi - tam ven - tu - ri sæ - cu - li A - - - - - - - - -

- A - - men, A - - men, A - - - - - men, A - - -

- - men, A - - men, A - -

- tam ven - tu - ri sæ - culi. A - - - - - - -

A - men, A - men, A - - - - -

A - men, A - men, A - - - -

A - men, A - men,

A - men, A - men,

- - - - - - - - - - - - - - - - - - men,

- - - - - - - - - - - - - - - - - - men,

- - - - - - - - - - - - - - - - men, Amen, A - men,

- - - - - - - - - - - - - - - - men, Amen, A - men.

- - - - - - men,

- - - - - - - men,

A - - -

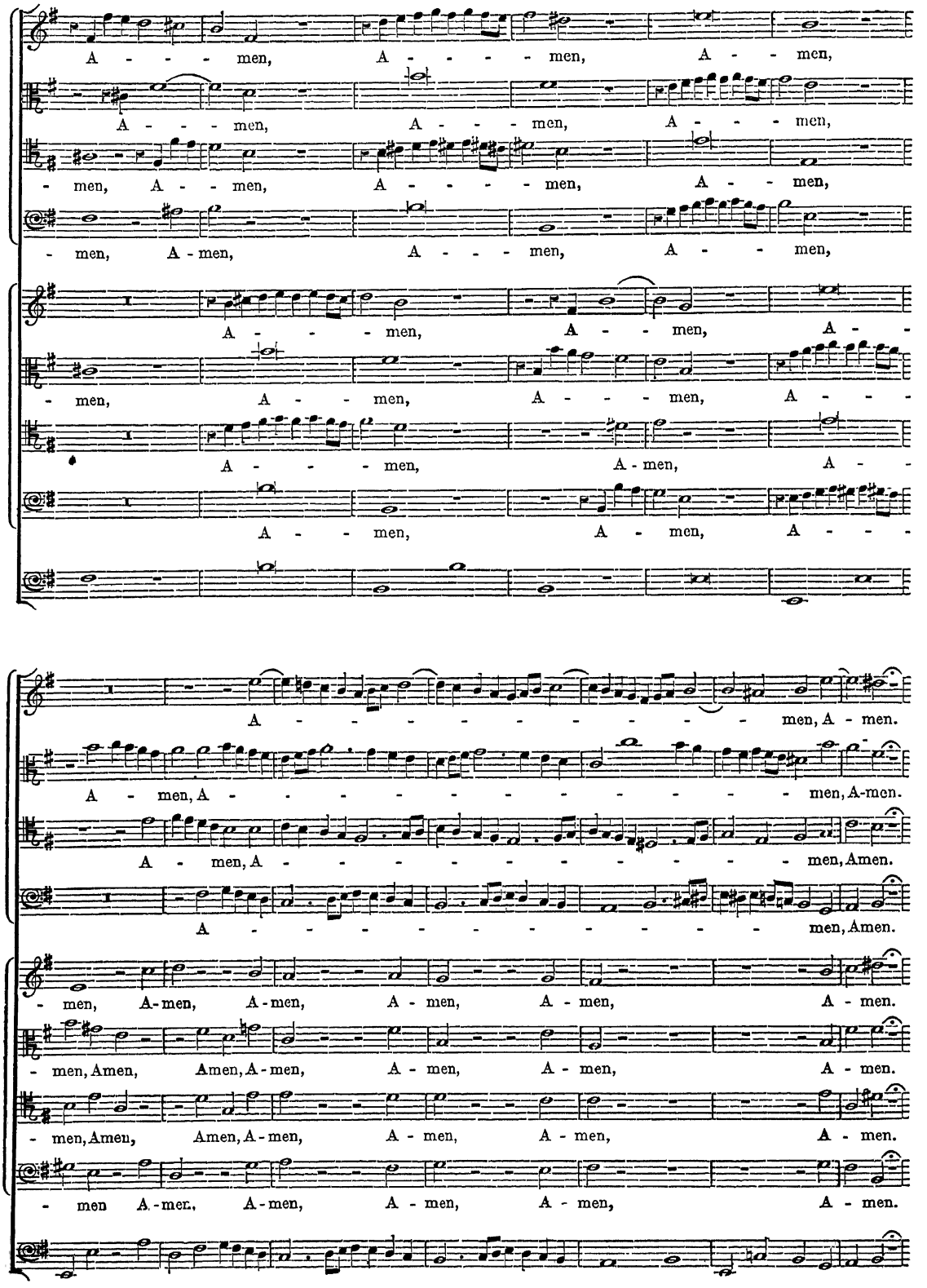
A - - - -

A - - - - - - - - men,

A - - - - - - - -

A - - men,

A - - - - men,


A - - - men, A - - - - men, A - - men,
A - - - men, A - - - men, A - - - men,
- men, A - - men, A - - - - men, A - - men,
- men, A - men, A - - - men, A - - men,
A - - - men, A - - men, A - -
- men, A - - men, A - - - men, A - - -
A - - - men, A - men, A - -
A - - men, A - men, A - - -
A - - - - - - - - men, A - men.
A - men, A - - - - - - - - - - men, A-men.
A - men, A - - - - - - - - - - men, Amen.
A - - - - - - - - - men, Amen.
- men, A-men, A-men, A - men, A - men, A - men.
- men, Amen, Amen, A-men, A - men, A - men, A - men.
- men, Amen, Amen, A-men, A - men, A - men, A - men.
- men A-men, A-men, A - men, A - men, A - men.

Response Ibid.

Et vi - tam ven-tu - ri

Subject and counter-subject inverted, with changes.

Et vi - tam ven-tu - ri sæ - - - cu li. A - - - - - men, A - - - - - - men, A - -

A - - - - - men, A - - - - - men, A - - - - - - - - - men, A - -

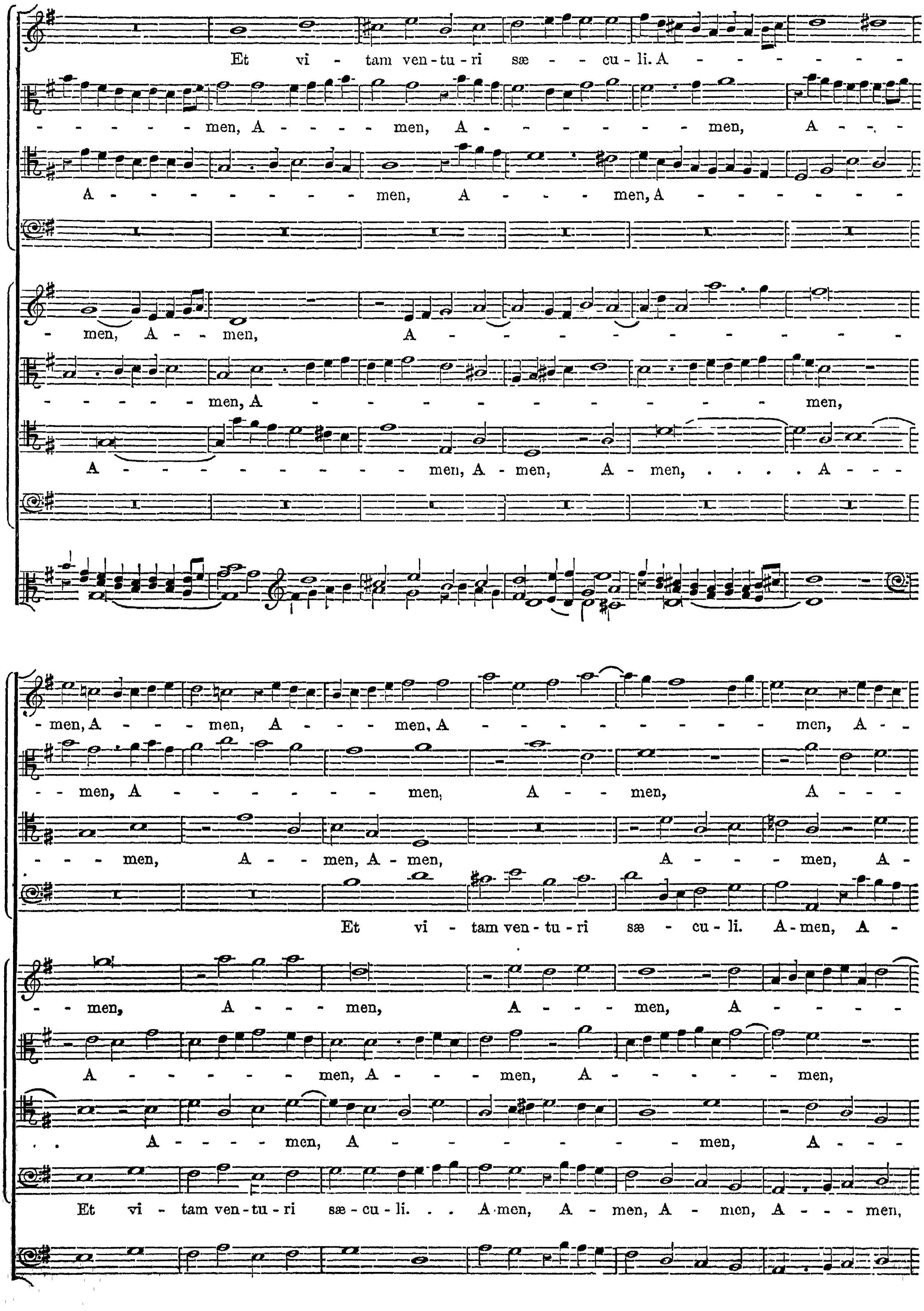
Et vi - - tam ven-tu - ri sæ - - - - cu -

A - - - - - men, A - - - - - - - men,

sæ - - cu - li. A - - - - - - - - - - - - - - men, A - - - - -

- - - - - - - men, A - - - - - - men, A - - - - - - -

- - - - - men, A - - - - - - - - - - men, A - - - men,


Et vi - tam ven - tu - ri sæ - - - cu - li. A - - - - - - -
- - - - - - men, A - - - - men, A - - - - - - - - - - men, A - - -
A - - - - - - - - - - - men, A - - - - men, A - - - - - - - -
- men, A - - men, A - - - - - - - - - - - -
- - - - - - men, A - - - - - - - - - - - - - men,
A - - - - - - - - - - - men, A - men, A - men, ... A - - -
- men, A - - - - men, A - - - - men, A - - - - - - - - - - - - - men, A - -
- - men, A - - - - - - - - men, A - - men, A - - -
- - - men, A - - men, A - men, A - - - - men, A -
Et vi - tam ven - tu - ri sæ - cu - li. A - men, A -
- - men, A - - - men, A - - - men, A - - - - -
A - - - - - - - men, A - - - - men, A - - - - - - - - men,
. . A - - - - men, A - - - - - - - - - men, A - - -
Et vi - tam ven - tu - ri sæ - cu - li. . . A men, A - men, A - men, A - - - men,

men, A - men, A - men, A - - - - - - - men.

- - men, A - - - men, A - - - - - - - - - men.

- - - - - - men, A - - - - - - - - men.

- - - - men, A - - men, A - - - men, A - - - - - -

- - - - men, A - - - - - - - - - - - - - -

A - - - men, A - men, A - men, A - men. A - men.

- men, A - - - men, A - men, A - men, A - - -

A - - men, A - men, A - - - men, A - men.

Subject in A minor, in its primitive aspect.

Et vi - - tam ven - tu - ri sæ - cu-li, ven - - tu - ri sæ - - cu-

A -

A - - - - - - - - - - - - - men, A - - - -

- - - - men, A - - men. Et vi - - tam ven - tu - ri sæ - - cu-

- - - - men. Et vi - - tam ven - tu - ri sæ - - cu -

A - - - - - - men, A-men, A - - - - - - - -

- - - - - - - - - - - - - - - - - - - men, A - - men,

Subject inverted.

Et vi - - tam ven - tu - ri sæ - - - - - - cu - li. A-

Modulating digression, and the two choirs imitating each other, alternately.

- - li. A - - - - - - men,

- - men, A - - - men, A - - men,

- - men, A - - men, A - - men,

- - li. A - - - - - men, A - - men,

- - li. A - - - men, A - - men.

- - men, A - - men, A - - - - men,

A - - - - men, A - - - - - - men, A - - -

- - - - - - men, A - - - - men, A - - -

A - - - men, A - - men,

A - - - men, A - men,

A - - - men, A - - men,

A - - men, A - - men,

- - - men, A - - - - - men. Et . . vi - -

A - - men, A - - men, A - -

- - - - men, A - - men, A - - - -

.. - - - men. A - - men. Et . . vi - - -

Et . . vi - tam, A - - - men,

A - - - - - men, A - - - - men, A

A - - - - - men, A - - - - - men,

Et vi - - - - tam ven- tu - ri sæculi.

- - tam, Et . . vi - - tam, A . . - -

- - - - men, A - - - men A - - -

- - men, A - - - - - - men, A - - - - -

- - tam, Et . . vi - - - tam ven - tu - ri

A - - - men, A - - - men, A - - - - - - men, A - - - -

- men, A - men, A - - men, A - men, A - - men,

A - - - men. A - - - men, A - - - - - men, A - -

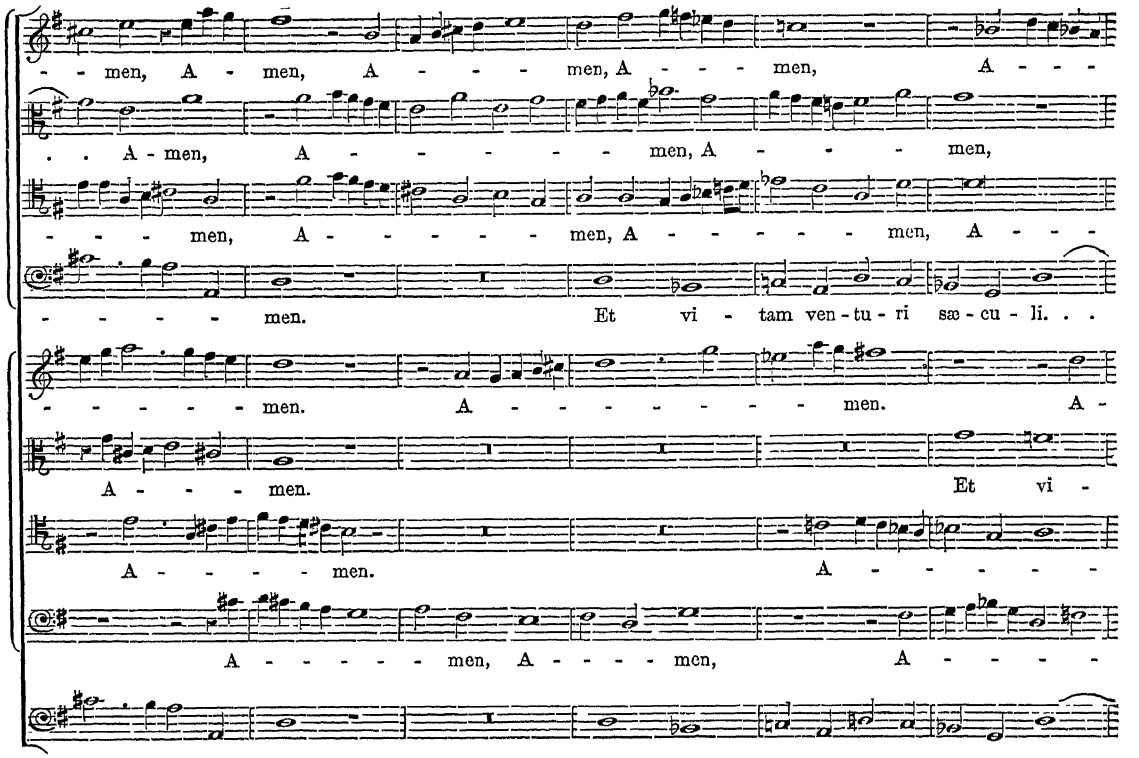
A - - - men, A - - - men, A - - - - men, A -

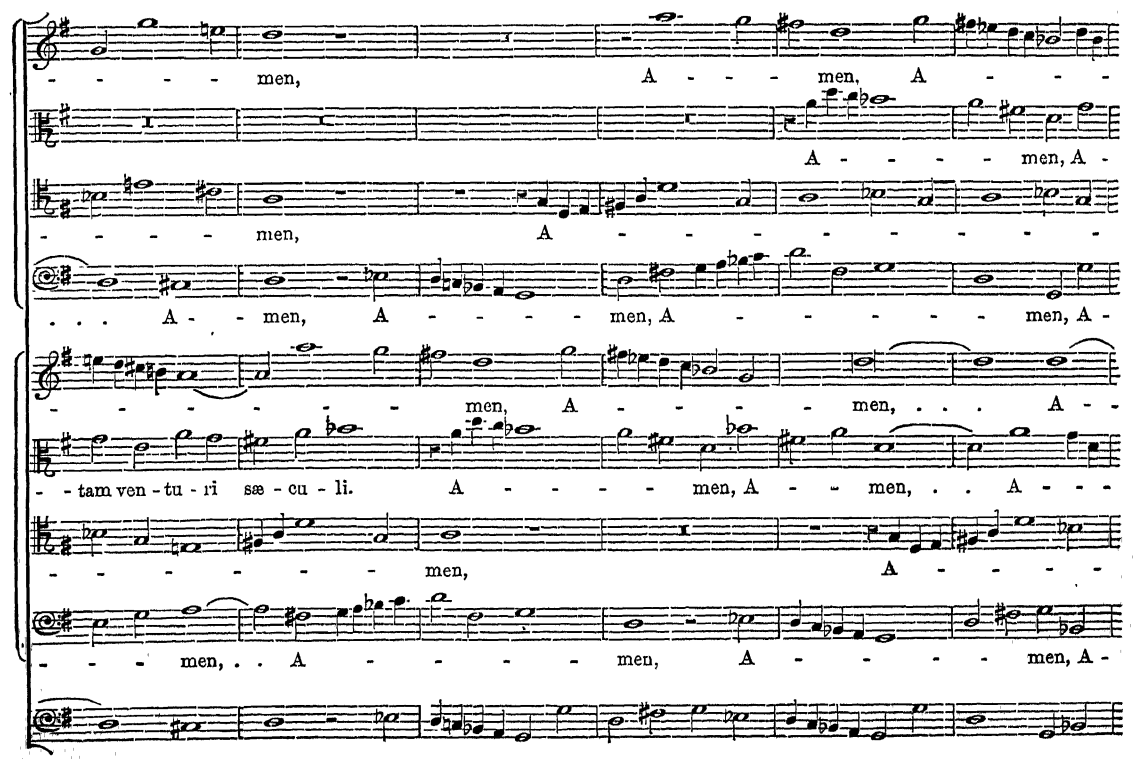
- men, A - - men, A - - - men, A - - - - - - men, A -

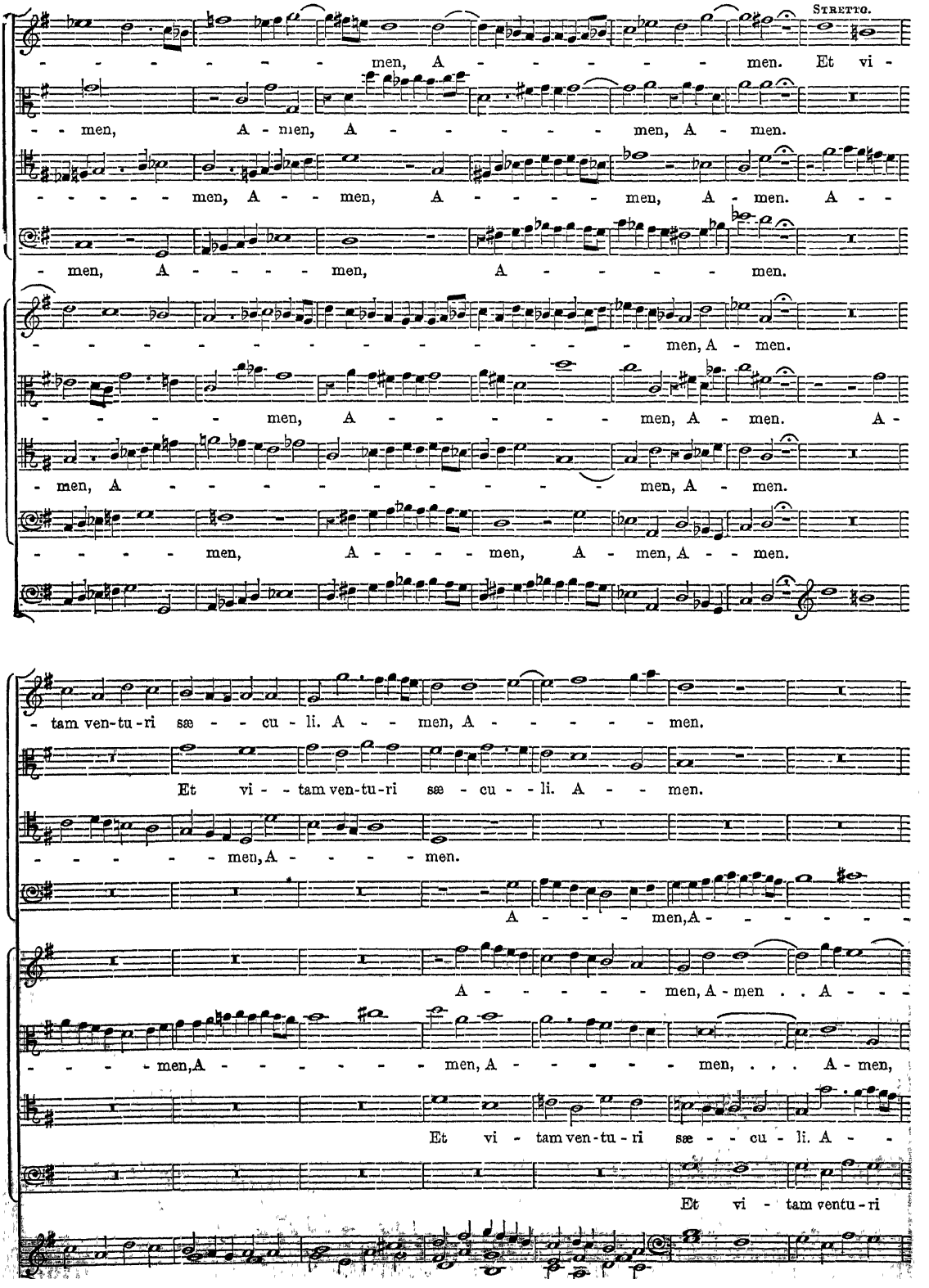
- men, A - men, A - - men, A - men, A - - - men, A - men,

- men, A - - - men, A - - - men, A - - men,

sæ - cu - li A - - - men, A - - men, A - - - men,


men, A - men, A - - - men, A - - - men, A - - -
A - men, A - - - - - men, A - - - - men,
- - - men, A - - - - - men, A - - - - - - men, A - - -
- - - - men. Et vi - tam ven - tu - ri sæ - cu - li. . .
- - - - - - men. A - - - - - - - - men. A -
A - - - men. Et vi -
A - - - - men. A - - - - -
A - - - - - men, A - - - - men, A - - - -


- - - - men, A - - - men, A - - -
A - - - - men, A -
- - - - men, A - - - - - - - - -
. . . A - men, A - - - - men, A - - - - - - men, A -
- - - - - - men, A - - - - men, . . . A - -
- - tam ven - tu - ri sæ - cu - li. A - - - - men, A - - men, . . A - - -
- - - - - - men, A - - - - -
- - - men, . . A - - - - - men, A - - - - - men, A -


Stretto.
men, A men. Et vi-
men, A men, A men, A men.
men, A men, A men, A men. A-
men, A men, A men.
men, A men, A men. A-
men, A men, A men.
men, A men, A men, A men.
tam ven-tu-ri sæ cu-li. A men, A men.
Et vi tam ven-tu-ri sæ cu-li. A men.
men, A men.
A men, A
A men, A men . . A
men, A men, A men, . . . A men,
Et vi tam ven-tu-ri sæ cu-li. A
Et vi tam ventu-ri

Stretto of the three counter-subjects.

A - - - - - - - - - - -

A - - - - - - - - - - - - - - -

A - - - - - - - - - - - - men,

- men

- men, A - - men,

A - - - men,

- men,

A -

Ibid.

sæ - - cu - li.

A - - -

- - - men,

A - - - - -

- men,

A - - - - - - - - - -

A - - - - - - - men,

A - - - - - - - - - - - - men,

- - - - - - - - - - - - - men,

- - - - - - - - - - men,

A - - -

Symmetrical progression, by the subject augmented.

- men, A - men, A - men, A - men, A - men, A - men, A-men.

- men, A - - - - - - - - - men, A - men, A-men.

A - men, A - men, A - men, A - men, A - men, A-men, A - -

Et vi - - tam ven - - tu - ri sæ - cu - li. A - men, Amen, A - - men.

Et vi - tam ven - tu - ri sæ - cu - li. A-men, A -

A - men, A - men, A - men, A - men, A - men, Amen, A - -

A - men, A - men, A - - men, A - men, A-men, A -

- - - - - - - - - - men, A - men, A-men, A - men, A -

A - - men, A - - men, A - - - - - - - men.

A - - men, A - men, A - - - - - - - men.

- men, A - - men, A - - men, A - - - - - men.

A - - men, A - - men, A - - - - - men,

- - - men, A - men, A - men. Et vi - tam ven - tu - ri

Stretto still closer.

- - men, A - men, A - men. Et vi - tam ven - tu - ri sæ - -

- men, A - men, A - - - - -

- men,

Ibid.

Et vi - tam ven - tu - ri sæ - - cu - li. A - - - - - - men.

et vi - tam ven - tu - ri sæ - - cu - li. A - - - - - - men.

A - - - - - men. Et vi -

A - - - - - - - - men. Et

sæ - cu - li. A - - - - - - - - men, A - - - - - - men.

- - cu - li. A - - - - - - men.

- men. Et vi - tam ven - tu - ri sæ - - cu - li. A -

Et vi - - tam ven - tu - ri sæ - cu - li.

A - - - - - - men. Et vi - tam vi-tam ven -

A - - - - - - men. Et . . vi - tam . ven - tu - - - ri, ven -

- tam ven - tu - ri sæ - - - cu - li. A - - men, A - - men, A - - men. Et vi-tam

vi - tam ven - tu - ri sæ - cu - li. A - men, A - men, A - men. Vi -

Et . . . vi - tam ven - tu - ri sæ - -

Et - . . vi - tam ven - - tu - ri

- - - - - - - - - men. Et vi - tam ven - tu - ri . . sæ - cu -

A - - - - - - men, A - men, A - men, A - - men. Et

- tu - ri, sæ - cu - li, sæ - cu - li. A - - - - - - men, A - -

- tu - ri, sæ - - - cu - li. A - - men.

ven - tu - ri, ven - tu - ri, sæ - cu - li.

- tam ven - tu - ri sæ - - - cu - - li. A - - - - men,

- - - - - cu - - li. . . . A - - men, ...

sæ - - - - cu - - li. A - -

- li, et vi - tam ven - tu - ri sæ - cu - li. A - - - - men.

vi - tam ven - tu - - ri sæ - cu - li. A - men, A - men,

- - men, ... A - - - - - - men.

A - - men, A - - - - - - men, A - - - - - - men.

A - - - - - - - men,

A - men, A - men, A - - - - - - - men, A - men, A - men, A -

A - - - - - -

- men, A - - - men, A - - - -

A - - men, A - men, A - men, A -

A - - men, A - - - - - -

Pedal, upon which the closest STRETTO *of the subject is heard, as well as the counter-subjects.*

Et vi - tam ven-tu - ri sæ - - - cu - li. A - - men, A - - men,

Et vi - tam ven - tu - ri, ven - tu - ri sæ - - cu - li. A - - - - - - men,

Et vi - tam ven-tu - ri sæ - - - - - - cu - li. A - - men, A - - - men, A-men,

- men, ...

- men. Et vi - tam ven - tu - - ri sæ - - - cu - li. A - men, A -

- men. Et vi - tam ven-tu - ri sæ - cu-li. A - men, A - - - - -

- men, Et vi - tam ven - tu - ri sæ - cu - li. A-men, A - men, A - -

- men, ...

Final digression which

A - - men, A - - - - men, Amen, A - men, A -

A - - - - - - - men, A - - men, A - men, A - men,

A - - men, A - - - - - - - - men, A - men, A -

. . . . . A - men, A - men, A - men,

- - - - - - - - - - - - men, A - men, A - men,

- - - - - - - - men, A - men, A - men, Amen, A - men, A

- - - - - - - - - - men, A - men, A - men, A -

. . . . . A - men, A - men, A - men,

leads to the conclusion of the figure.

men, A - - men, A - - - men, ... A - - men,

A - men, A - men, A - men, A - men, . . . A - - - - - men, A -

- men, A - men, A - men, A - - - men, A - - - men, A - - - -

A - men, A - men, A - men, A - - - men. . . . . A - - - -

A - men, A - men, A - men, A - men, ... A - men,

- men, A - men, A - - - men, A - men, . . . A - - men, A - - -

- men, A - men, A - men, . . . A - - - men, A - - - men, A - - -

A - men, A - men, A - men, ... A - - - men, A - - -

Plagal cadence in termination.

A - - - - - - - men, Amen, A-men, Amen, A - men, A - men.

- - - - - - - - - men, Amen, A-men, Amen, A - men, A - men.

- - - - - - - - men, Amen, A-men, Amen, A - men, A - men.

- - men, a - - - men, Amen, A-men, Amen, A - men, A - men.

Largo assai.

A - men, A - - - men, Amen, A-men, Amen, A - men, A - men.

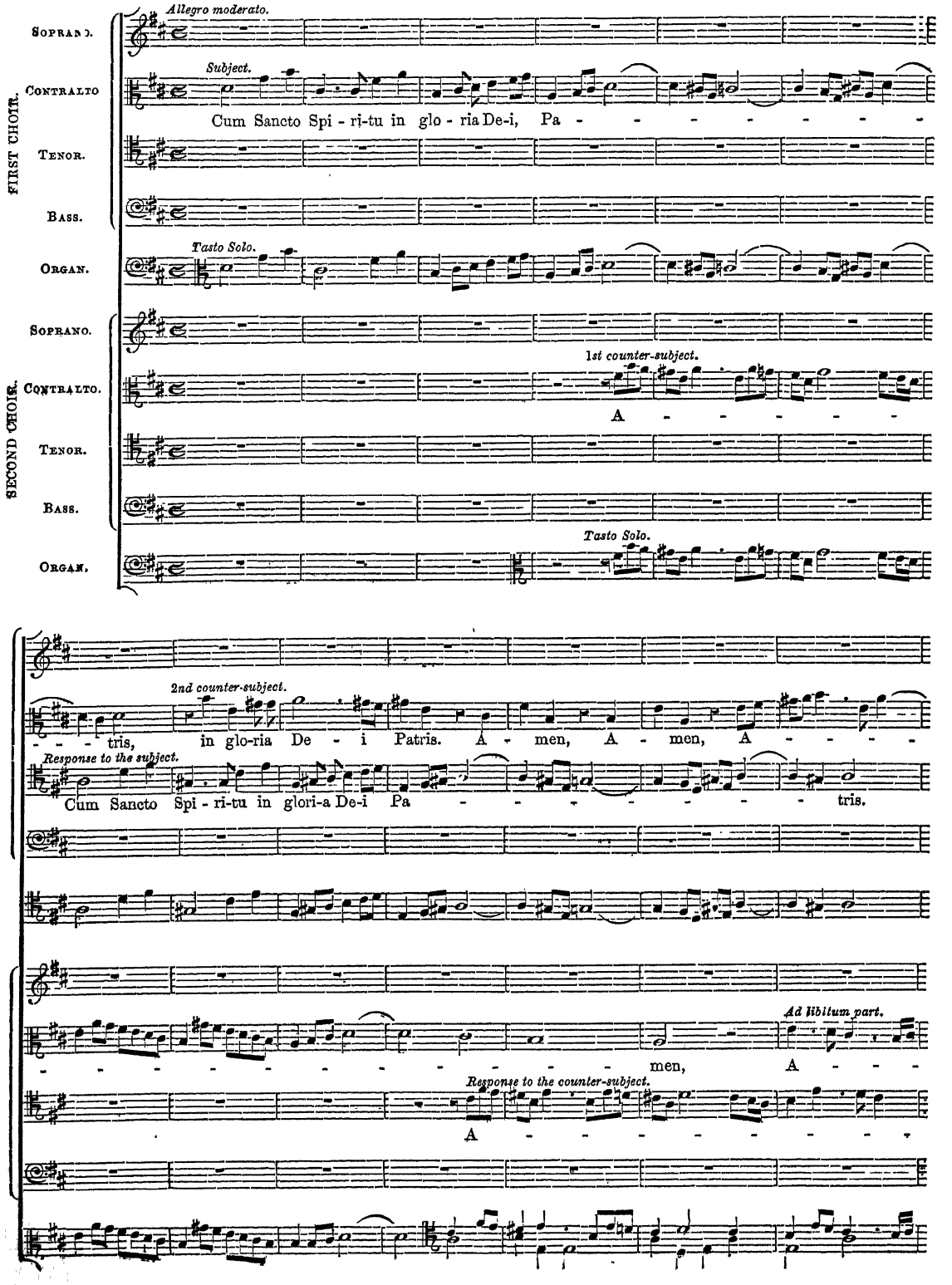
- - - - - - men, Amen, A-men, Amen, A - men, A - men.

- - men, A - - - - men, Amen, A-men, Amen, A - men, A - men.

- - men, A - - - men, Amen, A-men, Amen, A - men, A - men.

* The "*Credo*" of which this Fugue is the finale, was begun by Cherubini in Italy in the year 1778-9 (while studying under Sarti) and finished at Paris in 1806. M. Fétis, in his work on Counterpoint and Fugue, says of this noble piece of composition by Cherubini:—'This fugue—in which all the devices of its peculiar style are introduced with rare felicity, notwithstanding the extreme difficulty arising from so large a number of voices—had no model of proportionate development. The dread of wounding M. Cherubini's modesty prevents my giving utterance to all the eulogy that this fine production deserves. I can only urge all those who study the art of composition to examine it attentively, returning to it again and again, since they will be unable to discover its full merit upon a first inspection, or to comprehend all that such a fugue contains of scientific and artistic excellence.

REAL FUGUE IN EIGHT PARTS, FOR TWO CHOIRS, BY JOSEPH SARTI.



Ad libitum part.

men, A - - - - - - - - men. In glo - ri - a

Ad libitum part. *Response to the 2nd counter-subject.*

A - - men. In glo-ri-a De - - i Pa-tris. A - men, A - men, A - -

Subject.

Cum Sanc-to Spi - ri-tu in glo - ria De - i Pa - - - - - - -

men, A - - - - - - - - - - - - men,

1st counter-subject.

A - - - - - -

Response to the subject.

Cum Sancto Spi - ri-tu in glo - ria De - i Pa - - - - - - - - tris.

De - i pa-tris, A - - - - - - - - - - - - men,

- - - - - - - - - - men. In glo - ria De - i Pa - -

- - tris, in glo-ria De - - i Pa-tris. A - - men, A - men, A - - -

Response to the 1st counter-subject.

A - - - - - - men.

men. A - - - - - - - - - - - men, A - - men, A - men,

Ad libitum part imitating a portion of the melody before proposed by the Contralto.

A - - - - - - - - - men, A - men, A - -

- - - - - - - - - - - - - men, . . A -

Portion of the 1st counter-subject. *Ibid.*

A - - - - - men, A - - - - - - - - - -

Subject.

Cum Sanc - to Spi - ri - tu in glo - ria De - i Pa - - - - - - - - -

Imitation of the portion of the 1st counter-subject.

- - - tris A - - - - - - - men, A - men,

- - men, A - - - - - men,

Portion of close imitation of the response. *Ad libitum part, imitating a portion of the subject.*

Cum Sanc - to Spi - ri - tu in glo - ria De i

Subject resumed.

Cum Sancto Spi - ri - tu in glo - ria De - i

Response curtailed.

men. Cum Sancto Spi - ri - tu in glo - ri - a De - i Pa-tris, A - - -

men, Cum Sancto Spi - ri - tu in glo - ria De - i Pa - tris, A - - -

Digression formed by an imitation of the counter-subject to return to the principal key upon which the

- - men, A - - - - - - - - - - - -

- - tris. A - men, A - men, A - - men, A - - - men, A - - - -

A - men, A - - - - - - - men, A - - men, A - men, A - -

1st counter-subject.

A - - - - - - - - - - - - men.

Pa - - tris. A - - men.

Pa - - - - - - - - tris.

- - - - men, A - - men.

- - - - - men, A-men.

response of the subject is resumed in the dominant.

- - - men, A - men.

Portion of the 2nd counter-subject.

In glo-ri-a De - - i Pa-tris.

Portion of the 1st counter-subject.

- - - - - - men, A - - - - - - - - - - - - men

Ad libitum part.

- - - - - - men. De-i Pa - - tris. A - - - - - - - - men,

A - - men A - - men,

Response in the octave of the dominant more extended.

Cum Sanc-to Spi - ri-tu in glo-ri-a De-i Pa - - -

Portion of the 1st counter-subject.

A - - - - - - - - - men, A - men,

Response in the dominant, but curtailed.

Cum Sancto Spi - ri-tu in glo-ri-a De - i Pa - tris.

1st counter-subject.

A - -

Portion of the 2nd counter-subject.

In glo-ri-a De - - i Pa-tris. A - - men,

Ad libitum parts.

A - men, A - men.

A - men, A - men.

A - men, A - men.

A - men, A - men.

Digression like the preceding, which, in modulating, ceases on the dominant.

- - - - - - tris. A - - - - - - - - - - - - - - -

Imitation of the 1st subject.

A -

- - - - - - - - men, A-men,

Ad libitum part.

A-men, A-men, A - - - - -

Digression in which is introduced the response of the subject, and the re-entrance of this latter brought closer to the response.

Cum Sancto Spi-ri-tu in glo-ria De-i Patris, De-i Pa - - - - - tris. A -

Cum Sancto Spi - ri - tu in glo - - ri - a. A - - -

Cum Sancto Spi - ri - tu in glo-ri-a De - - - - i Pa - - - tris. A -

Cum Sancto Spi - ritu in glo-ri-a De-i Pa-tris, De-i Pa - - - - - tris.

Digression responding to the other by an imitation in the unison.

- - men. Cum Sancto Spi-ri-tu in gloria Dei Pa - tris, in

- - men. Cum Sancto Spi - ri - tu in glo - ri-a De-i Pa - -

Cum Sancto Spi - ri - tu in glo - - - ri-a De - i

- - men. Cum Sancto Spi - ri-tu in glo-ri-a De - i Patris, De - i

- - - - - - - - men, A - - - - - - -

- - - - - - - - - men, A - - - - - - -

- - - - - - men. Cum Sancto Spi - ri-tu in glo-ri-a De-i

De - i Pa-tris, De - i Pa-tris, A - men, A - men, A - men, A -

glo - - - - - - ria De - - i De - i Pa-tris, A - men, A - men,

tris, A - - - - - - - - men, A - men, A - men,

Pa - tris, A - men, A - - - - - men, A - men, A - men,

Pa-tris, De - i Pa-tris, A - men, De - i Pa-tris, A - men, A - men,

Imitation by contrary movement.

Devices

- men, A - - - - men, A - men, A -

- men. In glo - - - ri - a De - i, A - -

Pa - - tris. A - - - - - - men, A - - - -

- men, A - - men, A - men, A-men, A - men, A - -

The digression continues where a portion of the counter-subject is introduced by contrary movement.

A - - - - - - - men, A - men, A - - - men,

A - - - - - - men, A - - - - men,

In glo - ri - a De - - i Pa - tris,

A - men, Amen, A - men, A - - - - men,

and imitations by augmentation of the 1st counter-subject modulating to the sub-dominant, and then returning to the principal key.

The digression

- - - - - - - - - - - men, A -

- - - - - - - - - - - men,

- - - - - - - - - - - men,

- - - - - - - - - - - men,

Imitation of the preceding device, which ceases on the dominant.

A - - - - - - - - - -

A - - - - - - - - - -

A - - - - - - - - - - - men, A -

A - - - - - - - - - men, A -

continues by a portion of the 1st counter-subject imitated and brought close: this digression, in modulating, ceases on the key of F♯ minor.

men, A - men, A - men,

A - men, A - men,

A - men,

A - men, A - men,

Imitations.

- men, A - men, A - men,

- men, A - men, A - men,

- men, A - men, A - men,

- men, A - men, A - men,

STRETTO.

Cum Sancto Spi - ri-tu in glo-ri-a De-i Pa - tris,

Cum Sancto Spi-ri-tu in glo-ri-a De-i Pa-tris, Cum Sancto Spi - ri -

Cum Sancto Spi - ri - tu in glo-ri-a De - i

Cum Sancto Spi - ri - tu in glo-ri-a De-i Pa-tris,

Portion of the 1st counter-subject. *Imitation of this inversion.*

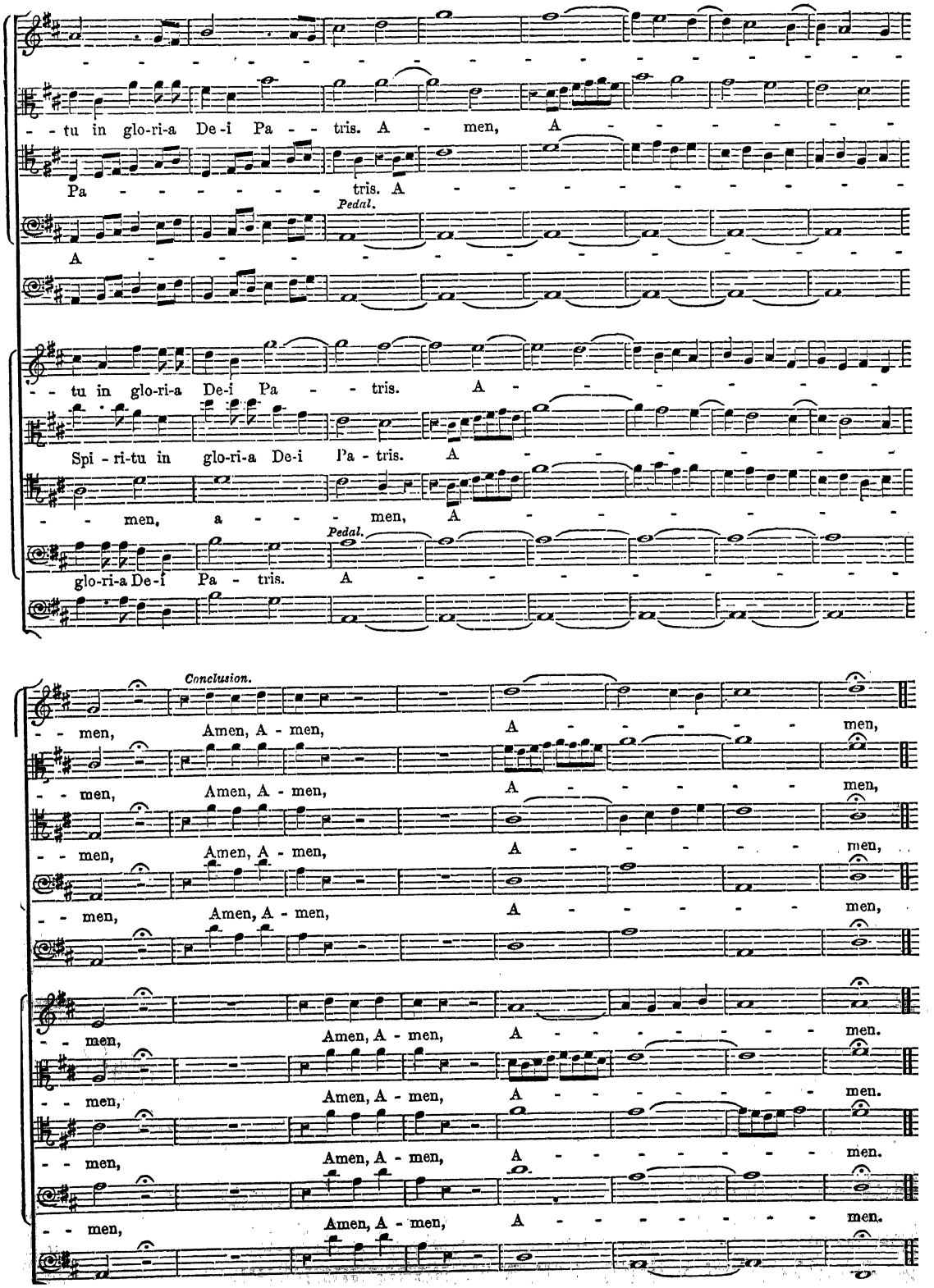
A - men. Cum Sancto Spi - ri -

A - men. Cum Sancto

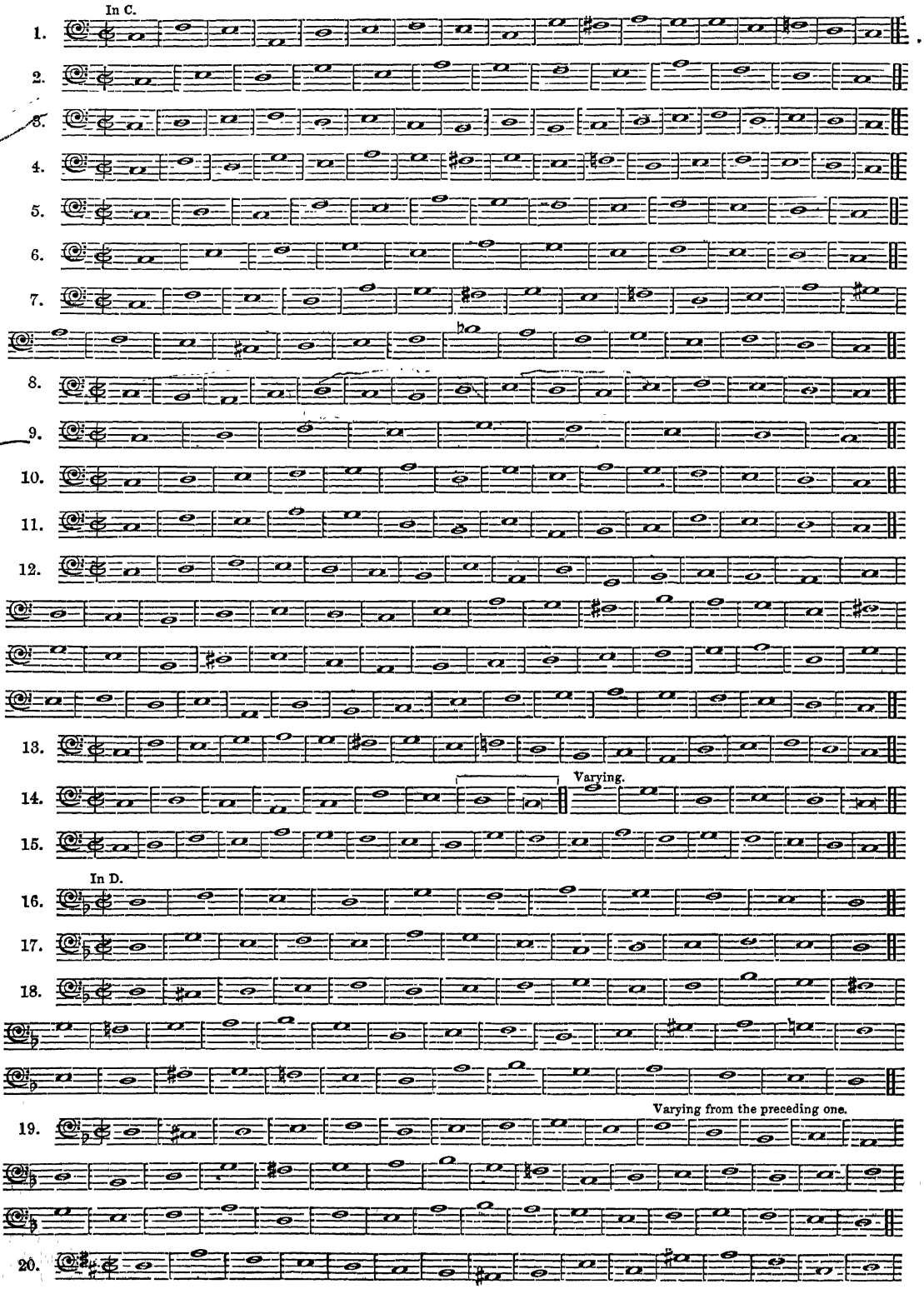
A -

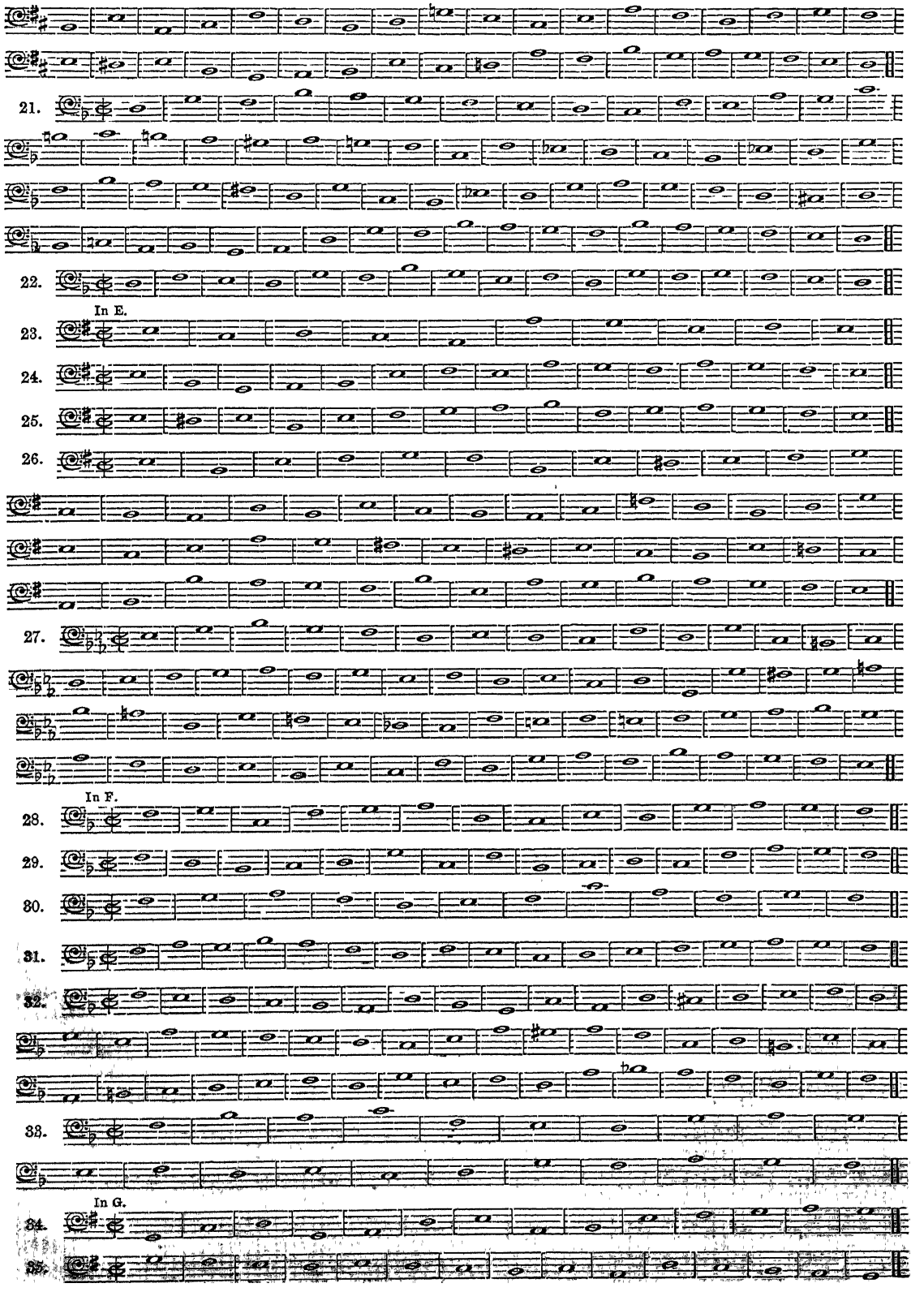
Subject almost inverted.

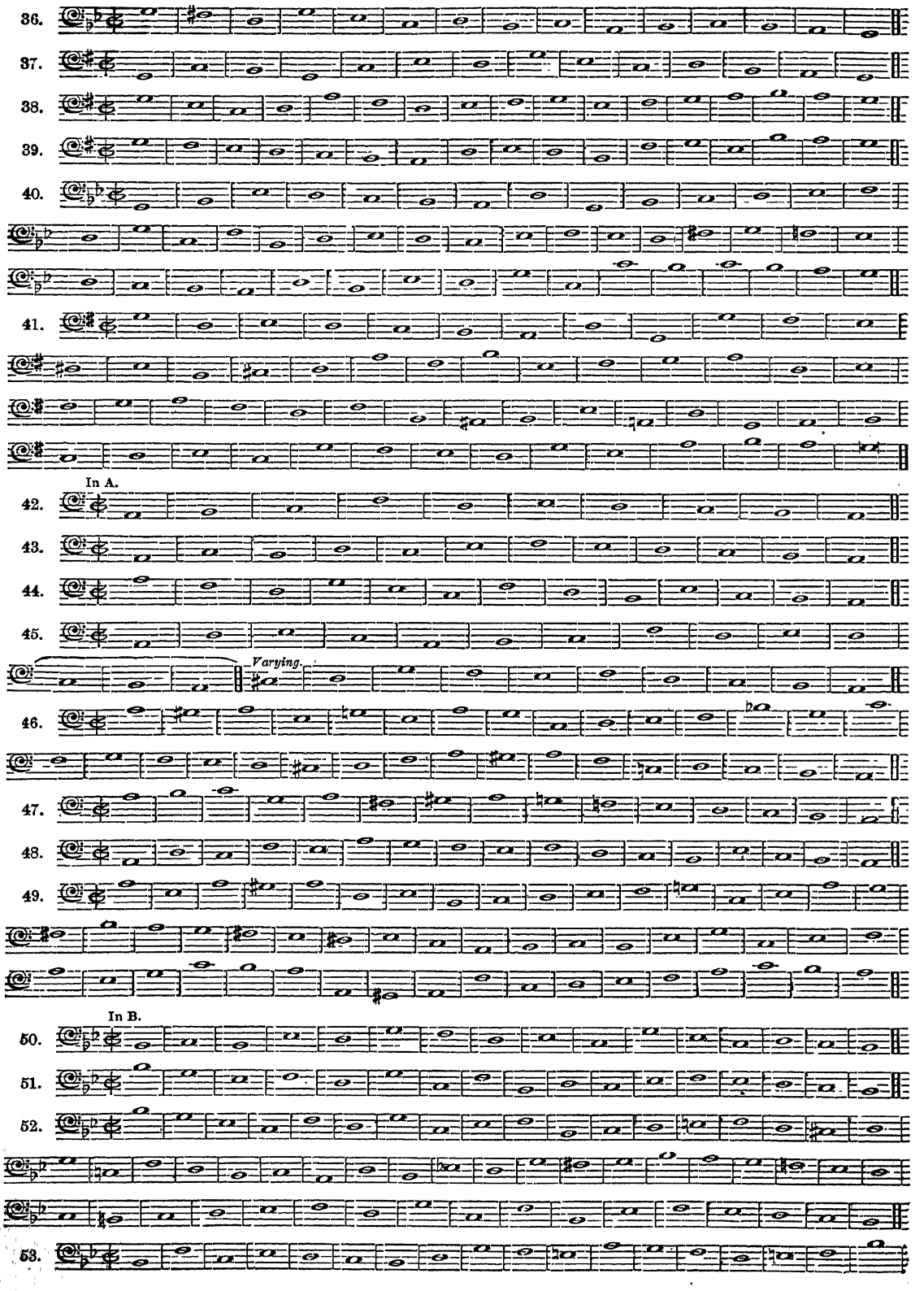
Cum Sancto Spi - ri-tu in

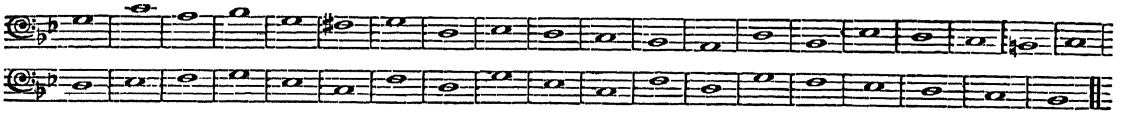

- - tu in glo-ri-a De-i Pa - - tris. A - men, A - - - - - - -
Pa - - - - - - - tris. A - - - - - - - - - - -
Pedal.
A - - - - - - - - - - - - -
- - tu in glo-ri-a De-i Pa - - tris. A - - - - - - -
Spi - ri-tu in glo-ri-a De-i Pa - tris. A - - - - - - -
- - men, a - - - men, A - - - - - - -
Pedal.
glo-ri-a De-i Pa - tris. A - - - - - - - - -
Conclusion.
- - men, Amen, A - men, A - - - - - men,
- - men, Amen, A - men, A - - - - - men,
- - men, Amen, A - men, A - - - - - men,
- - men, Amen, A - men, A - - - - - men,
- - men, Amen, A - men, A - - - - - men.
- - men, Amen, A - men, A - - - - - men.
- - men, Amen, A - men, A - - - - - men.
- - men, Amen, A - men, A - - - - - men.

Given Subjects or Basses to serve for Lessons in strict Counterpoint.




21.
22.
In E.
23.
24.
25.
26.
27.
In F.
28.
29.
30.
31.
32.
33.
In G.
34.
35.


36.
37.
38.
39.
40.
41.
In A.
42.
43.
44.
45.
Varying.
46.
47.
48.
49.
In B.
50.
51.
52.
53.



BASSES FOR COUNTERPOINT IN EIGHT PARTS, AND FOR TWO CHOIRS.

Ex. 224.

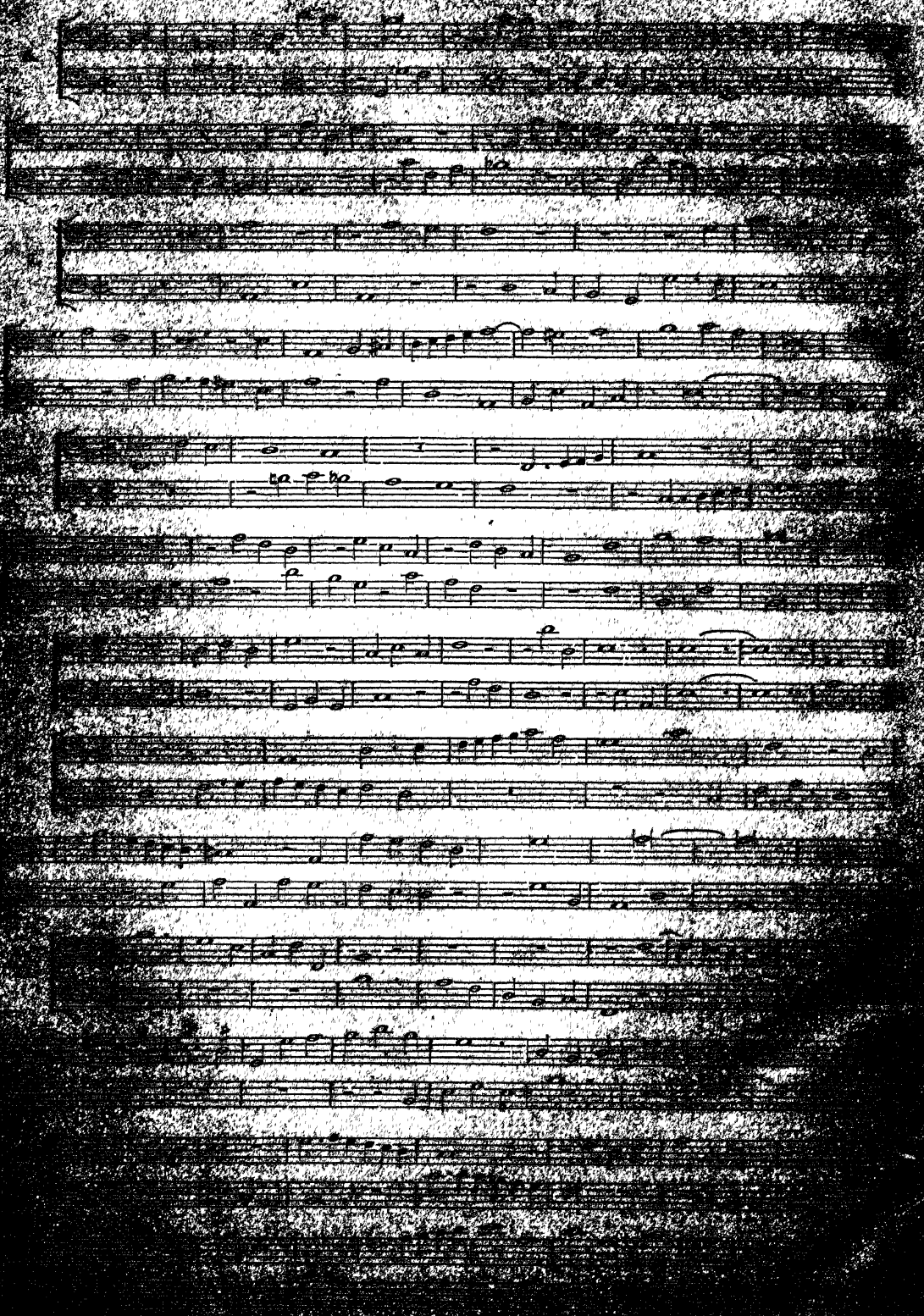
1.

2.

3.

4.

5.



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